

CASH BOX

NOVEMBER 18, 1989

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*Sugar and Spice:
That's what Motown's
Good Girls Are Made Of*



*Plus:
Two New Industry Columns
Music Publishing
and
Shrink Rap*

TICKERTAPE



NEIL ASPINALL & BHASKAR MENON

END OF THE SUE ME, SUE YOU BLUES?: Bhaskar Menon, chairman, EMI Music Worldwide and Capitol-EMI Music, Inc., and George Harrison, Paul McCartney, Ringo Starr and Yoko Ono jointly announced the settlement of all outstanding lawsuits between the artists, Apple, EMI Records and Capitol Records. As part of the settlement, all parties have agreed to withhold any statement save this from Bhaskar Menon: "The Beatles' recordings are a unique legacy in the history of popular music which EMI has been privileged to represent since 1962. We are most delighted to have resolved all the differences which arose between us in recent years, and look forward to the continuation of our long-standing and close relationship with the artists and Apple." The sound you hear is lawyers crying.

GOODBYE: By now the passing of pianist extraordinaire Vladimir Horowitz is old news, but let's pause for a moment to consider an astounding achievement. Horowitz was nominated for a Grammy award 42 times and won 22. That amazing total puts him second in total awards only to Sir Georg Solti. In 1988 Horowitz was also presented with the Recording Academy's President's Merit Award. Rest in Peace.

THE BIZ: Epic Records and rap label Ruthless Records have inked a production agreement under which Ruthless head Eric (Eazy-E) Wright will executive produce and Dr. Dre will produce a substantial number of new releases. Already set are early 1990 albums from Above The Law and Devastating Twins. Eazy-E and Dre are the Compton teens who recycled ill-gotten dollars into the platinum project N.W.A. Other successes include D.O.C., JJ Fad, and a solo disc by Eazy-E himself... Metal label Megaforce Records has thrown us for a loop by signing R&B/rock band MILC. What's more, their January debut will feature seven tracks produced by jazzman Branford Marsalis... Vancouver based Nettwerk Productions announced domestic status for the label in the States. Artists of Nettwerk's choice will be put through I.R.S. for "sales solicitation" with marketing plans formulated by Nettwerk and carried out by I.R.S. Bill Pritchard and Bel Canto are the first two Nettwerk artists to be put through I.R.S. In addition, Important East, who currently press and distribute labels such as Relativity, Combat and In-Effect, will distribute Nettwerk artists who "will benefit more from an independent street approach." The first artist to be released through Important will be the Severed Heads. **ROCKS N' JOCKS:** We know that the former minor league baseballers in Enuff Z'Nuff will be interested in this one. MTV is staging a "Rock N Jock

Diamond Derby" on Sunday, January 21 at USC. Confirmed major leaguers include Wally Joyner, Shawon Dunston, Mark McGwire and Rafael Palmeiro with more players to be named later. Rockers, however, are needed and should contact MTV's talent reps for info. Sounds like an entertaining event and it's all to benefit the T.J. Martell Foundation.

WHAT FOR? This hasn't exactly been a stellar career year for Diana Ross, with her last album the lowest charting of her career and the publication of the unauthorized, and legally challenged, biography *Call Her Miss Ross* by J. Randy Taborrelli. Still, the New York Friars Club has seen fit to honor Ms. Ross as its "Entertainer of the Year."

COMPILATIONS, KEEP 'EM COMIN': Now that Rock and Roll has a history and a legitimate standing as a significant art form, the industry has responded by making that history available by way of well packaged retrospectives. Two worth checking out are due this month from Warner Bros. Records. *Rod Stewart Storyteller The Complete Anthology: 1964-1990* is made up of 65 cuts from the artist's varied career. Newer fans will be astounded by Stewart's classic early work with the Faces and the Jeff Beck Group, while those disappointed in the singer/songwriter's recent output will want to snap up this collection for its comprehensive scope. Also included is a booklet featuring track notes by Stewart and a career overview written by NY Times writer Robert Palmer. Also coming up is *A Tribute To Woody Guthrie*, a 27-song package featuring live performances of Guthrie classics from Bob Dylan, Arlo Guthrie, Joan Baez, Pete Seeger and a host of others. In addition to beefing up your music library, purchasing this collection will benefit the Woody Guthrie Foundation (funding the Woody Guthrie Archives, research into Huntington's Disease, grants for studies, and film or music that expresses Guthrie ideals). All the artists have waived their royalties and the recording is being issued at cost. An all-around good thing.

PAUSES FOR CAUSES: *The Bonnie, Ry, David & Bob* show will be at the Santa Monica Civic on November 15. Featuring Bonnie Raitt, Ry Cooder, David Lindley and Bobcat Goldthwait, the show is a benefit for the California Environmental Protection Initiative. Sounds like a can't miss to us... The Rolling Stones, and their North American tour managers and promoters, are heaving a hefty \$500,000 at the San Francisco earthquake and Hurricane Hugo South Carolina relief efforts... EMI and Tower Records' West Coast stores are donating a portion of future proceeds from Roxette's single, "Listen to Your

Heart," to the American Red Cross Earthquake Relief Fund... Ian Hunter and Mick Ronson donated profits from their November 4 Cleveland Music Hall Concert to the Rock and Roll Hall of Fame. Joining Hunter and Ronson was Def Leppard's Joe Elliot... "Bands to Beat AIDS" is the name of a New Jersey Health Products Council education campaign, which has enlisted Gregory Abbott, the Fat Boys, John Eddie and others... Whitney Houston, in an effort to encourage and support wildlife conservation, purchased two lion cubs for the Bronx Zoo. The cubs, George and Gracie, will be supported by Houston for one year. After that, they're on their own.

HEY, ISN'T ANYBODY BUYING ALBUMS ANYMORE?: The RIAA's list of gold and platinum albums for October is downright scrawny, and most of it is filled with record companies cashing in some payback: old Rolling Stones and Alabama albums clog the list. Anyway, other albums that managed to raise enough sales to muster some wall hangings include New Kids on the Block's '88 *Hangin' Tough* and Janet Jackson's '86 *Control*, both of which rode 1989 success into the multi-platinum stratosphere of five million sales. Milli Vanilli's *Girl You Know It's True* also found itself in the multi-platinum circle, with two million copies in print. Hitting platinum, along with a stack of their old London albums, was the Stones' *Steel Wheels*, which simultaneously notched gold. Platinum also went to Soul II Soul's *Keep On Movin'*, the Cure's *Disintegration*, *Great Adventures of Slick Rick*, Tesla's *Mechanical Romance* and K.T. Oslin's *This Woman*. Joining *Steel Wheels* in the gold category were Dino's *24/7*, Dire Straits' *Money for Nothing*, EPMD's *Unfinished Business*, Elton John's *Sleeping with the Past*, BeBe & CeCe Winans' *Heaven* and Baby Face's *Tender Lover*.

MOVE OVER OPRAH, PAT AND ARSENIO, HERE COMES GRAHAM: Graham Nash has signed up to host, yep, a talk show. Called *The Ring*, and put together by DIR Television and Dalrymple Productions, the show will feature conversation and performances with "one well known musical guest," who will also field questions from "an audience of celebrity peers" (!). The A&E Network has signed this baby up for early '90, but if you're curious, tune in on December 17 when they air a one-hour sample chapter, with Grace Slick in the hot seat.

72 DOORS: That's what Dennis Amodeo of Long Island won in the VH-1 Corvette Collection Sweepstakes. Amodeo was flabbergasted by his haul of 36 'Vettes dating from '53-'89, saying "I only made one phone call! I don't even have a garage and already have two cars blocking the driveway." He'll need somewhere to put the 124 headlights, 14 convertible tops, 720 lug nuts, 180 tires and 40 tons of steel and fiberglass. Hey Dennis, maybe I could help ya out...

SKELETAL STOCKING STUFFERS: Arista has put together a couple of limited edition packages of the Grateful Dead's new *Built to Last*, complete with a deck of playing cards, pictures, all sorts of things. *Dead in a Deck* is available on CD (\$24.98) and cassette (\$19.98) while they last... And, as if that isn't enough, Deadheads can pore over the *Grateful Dead Family Album*, a new photo-stuffed book put

together by Jerilyn Brandelius and Alan Trist (Warner Books, \$29.95)... If you've had enough Dead, cozy up to *The Pied Pipers of Rock-n-Roll: Radio Deejaays of the '50s and '60s* by Wes Smith (Longstreet Press, \$16.95).

GOT LIVE WHETHER YOU WANT IT OR NOT: Ian Hunter and Mick Ronson, two of the '70s brightest spots, are currently working their way across the US of A in support of their new album *Yui Orta*. The pair will be in the midst of their East coast dates by presstime, eventually winding up in Seattle December 20... **Toad the Wet Sprocket** will be hopping across the East and Southwest in the coming months. The tour began in Orono, ME (*where?*) on November 9 and winds up in Houston, TX on December 15... **Andrew "Dice" Clay**, bless his heart, is undertaking a one-month tour of hospitals and orphanages (just kidding, Dice, just kidding). Actually, we're talking arenas. (Since when do comedians play arenas?) **Red Buttons** never play arenas.) The Dice rolled in Providence, RI on November 5 and keeps tumbling until a December 4 date in Miami, which means he won't be able to fill in for **Julie Brown** on *Club MTV*, as he had promised (Dice, man, we're just kidding)...

ART AND ARTISTS, PART AND PARCEL, CART AND HORSE: Cait O'Riordann, who used to slap bass for the Pogues and is now married to Elvis Costello, is suing her old band for unpaid royalties... The Silos are putting the finishing touches on their RCA debut, due in January. No complaints from us about that... The same label will offer us a new **Circus of Power** album in February... **CBS Masterworks** has two notable releases for discerning listeners. *We Meet Again* is the first album from jazz piano legends Ramsey Lewis and Billy Taylor and is an outgrowth of the pair's concert dates which began in 1986. Also, **Helen Schneider**, of stage and screen (*Eddie & the Cruisers*), interprets **Kurt Weill** on *A Walk On the Weill Side*... **Mark Freedman Productions**, who currently represents video directors **Dominic Orlando**, **Mark Rezyka**, **Oley Sassone** and **Jeff Zimmerman**, have added **Alan Carter** and **Stretch** to their stable. Carter just finished **Shooting Star's** "Touch Me Tonight" video and Stretch is best known for his work on the **Pixies'** "Here Comes Your Man." Contact Roxy at (213) 871-8890 for info...

PREDICTIONS FOR 1990: **Brian Wilson** on tour with the **Beach Boys**. **Robbie Robertson** on tour with surviving **Band** members. **John Fogerty** on tour with **Creedence Clearwater Revival**. The **Byrds** reunion tour. A **Buffalo Springfield** reunion tour. A **Cream** reunion tour. The re-teaming of **Joe Cocker** and **Leon Russell**. Several performances, somewhere, from **Talking Heads**. Something involving the surviving Beatles. And more **Who**. Much more **Who**...

MOVE OVER SHELLY WINTERS: **Debbie Gibson** has finally consented to write her autobiography. That's right, *Between the Lines*, the autobiography of the not-yet-20-year-old popster (written with **Mark Bego**), is due this week from **Diamond Books**. It'll cost \$9.95, but that's a small price to pay for this tell-all volume, which promises "never-before-heard-stories," "never-before-seen-photos" and "mementos of her career." What more can we say?

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CASH BOX**THE MUSIC TRADE MAGAZINE****C O N T E N T S****8 THE GOOD GIRLS' LOVE SUPREME**

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This lady is tried and true, that's what.

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- 9 Shock of the New / Karen Woods is pretty sure that the South will rise again.
- 10 The Heavy Metals / Stephanie Brainerd milks a cheesy pun for all it's worth (for shame, Steph!).
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THE BUZZ

LA CHERRY ON TOP: Don Cherry, King of the pocket trumpet and longtime collaborator with Ornette Coleman, strolled into McCabe's Guitar Shop recently and turned the store/club's back room into his own living room. Sporting a bird's-nest of short dreadlocks and a manner that suggested that he had beaten Ponce de Leon to the Fountain of Youth, Cherry made the show a family affair: son David on keys, daughter Jan on violin and vocals, and son Eagle Eye (why couldn't my dad have named me Eagle Eye?) on drums. (Sorry, no Neneh.) Cherry—cradling his trumpet in his huge, expressive hands; sitting on the stage, twanging away at a "hunter's guitar" from Mali or just bop-singing along to his childrens' playing—provided all the casual warmth of an Sunday afternoon family reunion (but without the boring slide show from last year's vacation, or Uncle Chester's stupid card tricks). Along the way, Cherry proved himself a crack pianist on a selection from his *Relativity Suite* and on a Thelonius Monk cover (*I think...*). The Cherrys also played a reggae (!) song, and the elder Cherry's between-song chatter displayed both his encyclopedic knowledge of music and his dry, measured wit. Now, if only everyone in the audience had brought along a casserole, it would have made one heck of a potluck...

Keith Gorman



DON CHERRY (Photo: Carol Friedman)

THE ROLLING STONES (Photo: Dima Safari)

NY WHAT BECOMES A LEGEND MOST? I've been thinking about this for a couple of weeks: Why did I find the Stones so utterly wonderful, during their recent stint at Shea Stadium, and the Who so comparatively dismal, during their Giants Stadium shows last summer?

I mean, they're both great bands, right? I have very vibrant memories of hearing them both when they were in their prime—the Stones and the Who kicked some butt 15 years ago, boy, and it would take a lot, in any case, to live up to those memories.

The Who didn't. The Stones did.

Well, I think the Who did themselves in. It wasn't necessarily all that pre-tour reverse spin-doctoring that they did—all that stuff about how this wasn't real the Who but a bunch of studio guys playing the Who. It was the shamelessness of it all, the feeling that there wasn't any real reason for these three guys to be up there. I sensed no joy from Messrs. Townshend, Entwistle and Daltrey—no joy being received, no joy being given. In fact, they looked a little sheepish, a little embarrassed: like they knew they were putting one over on an awful lot of people.

First of all: all that Farewell Tour business of a few years ago. Give the Stones credit: they had the good taste not to break up. They just stopped working together for a few years, but nobody every said, "Hey, this is it; come see the circus one last time before we strike the tents."

Second of all: no new album. If you don't have a new album to support (or even a recent album, like one made since the last time you schlepped half of America into football stadiums), you're just a nostalgia act, right? The Stones knew they had to make an album, and they made a pretty good album at that (not a great album by any means, *pace Rolling Stone*). Not only do the new songs work beautifully in the Stones' show ("Sad, Sad, Sad," "Mixed Emotions" and "A Rock and a Hard Place" fit seamlessly into the set), but the band had the good sense to trot out a few songs that were on albums released since their last tour. "Undercover (Of the Night)" and "Harlem Shuffle," for example, sounded better in the context of the show than they did when they were first released. The Stones show dripped with nostalgia, of course, but they worked you into it slowly, cleverly. And they rocked like crazy; if they're not the World's Greatest Rock & Roll Band who is? I mean, it's only rock & roll, but, boy...

The Who, on the other hand, were gussied up with horns (as were the Stones) and singers (as were the Stones) and, most sickeningly of all, a Pete Townshend stand-in guitarist. But the Stones have been working with horns and keyboards and singers for ages. The Who were a badass four-man rock band. I, for one, don't

believe this business about ol' Pete playing the acoustic guitar for his ears. What does the instrument have to do with it? Is an electric piano necessarily louder in the stage monitors than an acoustic piano? Is he kidding? I just think he felt insecure, felt unable to rock out like the Pete Townshend of yore. Well Keith Richards rocked out, okay, but he rocked out like the prune-faced Keith Richards of today. He didn't worry about sounding like the Keith of '64, and neither, it struck me, did any of the other Stones—they played like veteran rock & roll musicians, a term that, as the music gets ready to turn 40, is no oxymoron. And Keith Richards wouldn't know how to look insecure anyway.

Look, let's face it, both tours were inspired by one thing: ego. If the solo careers of any members of either band had gone anywhere, there would have been no need to regroup. If Mick Jagger could've sold out six nights at Shea Stadium based on his rather horrendous solo records, there would be no *Steel Wheels* tour, you can be sure of that. Why has there been no Cream reunion (one of the few bands whose members are all alive—although, with only three men, the odds are better)? Because Eric Clapton is still a big draw on his own, simple as that. How long will it be before Brian Wilson tours again with the Beach Boys, John Fogerty regroups Creedence Clearwater Revival and Robbie Robertson rejoins the surviving members of the Band? With solo album clunkers from each one, I wouldn't think very long at all. It's not the money, usually, it's the ego. I don't know how Bob Dylan's ego has allowed him to go from arenas to 6,000-seat halls (Radio City last year) to 3,000-seaters (the Beacon this year), but, hey, he can't do a reunion tour. He's just him.

In any case, the Stones were terrific, simple as that. Two-and-a-half hours in a blink—great, gritty rock & roll. The Who? The Who??? Next time they reunite...well, we won't be fooled again.

But the band that really deserves credit, if you ask me, is the Kinks. Forget ego—for 25 years, Ray and Dave Davies have been plugging away; playing great shows in medium-sized houses, putting out an album a year, forever. I caught them a couple of weeks ago at the Beacon, where they did a wonderful, hard-rocking show. Ray Davies is one of the best and most consistent songwriters of the Rock Era. He's always been a better songwriter than Townshend, Jagger or Richards—his songs are rarely trite, they sound like nobody's else's songs (they're not rehashed blues or Chuck Berry rewrites), and they express a consistent point of view. The man has actually created a sturdy body of work, and his new songs sounded just as keen and witty as his old songs. It's time for a reevaluation of the Kinks, folks, especially of the brilliant *oeuvre* of Ray Davies. Maybe their induction into the Rock & Roll Hall of Fame in January (along with the Who) will instigate a Kinks resurgence.

And one more thing about these old guys: I was standing on line at the bank and a woman behind me was talking about how inspiring Jagger was, to be playing rock & roll so well at his age. At his age? 46? It's funny, you never hear people say that Dizzy Gillespie is too old to be playing bebop or Willie Dixon is too old to be singing the blues or Clint Eastwood is too old to be starring in action movies. 46? What is this, boxing?

Lee Jeske

NA THERE WERE HOWLS AND SCREAMS coming from Nashville Halloween night—not from fright, but from the frenzied excitement of the crowd gathered at the Grand Ole Opry House to see Bonnie Raitt and Lyle Lovett in concert.

Capitol Recording artist Bonnie Raitt was at her best! She mesmerized the crowd with every emotion within her and from musical styles ranging from her '70s blues tune "Give It Up" to songs from her current gold-selling album *Nick of Time*. Those included the growling "Thing Called Love," the reggae-inflected "Have a Heart" and her rendition of the soulful "Love Letter."

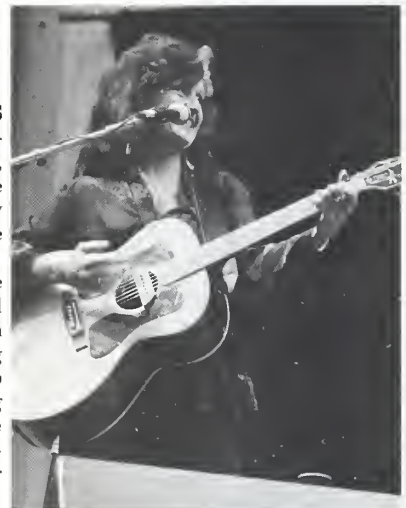
Not only does Raitt garner the attention of her usual fans from the general public domain, but *entertainers* come to her show to be entertained. Country artist Wynonna Judd, a long-time Raitt fan, was in the audience, along with Sawyer Brown's Mark Miller and Greg Hubbard. Also there to enjoy the show were John Hiatt, who penned "Thing Called Love" from *Nick of Time*, Mike Reid and Rory Bourke, who co-wrote "Too Soon to Tell" from the LP, and Tracy Nelson.

In addition to Raitt's outstanding solo performance, Wynonna and Lovett joined Raitt on stage for an acoustic version of John Prine's "Angel From Montgomery," a pure delight for fans of all three, and of Prine. Her "River of Tears" was dedicated to departed blues-rockers Lowell George and Paul Butterfield, and to conclude the night's performance, Raitt's accomplished band teamed up with Lovett's Large Band as Raitt and Lovett frolicked through Fontella Bass/Bobby McClure's hit of the mid '60s "Don't Mess Up a Good Thing."

All in all, Raitt was truly at her best. She sang beautifully, especially on the title cut from the LP, "Nick of Time," which is about growing older and finding love and contentment just in the nick of time—a tune Raitt says she wrote at that all-important time in her own life (she just turned 40 this week). She looked great in her purple mini-dress, black tights and knee-high boots. And her guitar playing echoed her singing in her best Delta blues fashion.

Early in her show Raitt praised her performing partner, MCA recording artist Lyle Lovett, and dubbed their music as being "American Music." Lovett is marketed as country, but his musical styles also include blues, jazz and country-folk.

Lovett's Large Band includes a three-piece horn section and a cellist as well as the more conventional bass, drums, electric guitar and piano. And he has one



BONNIE RAITT

kickin' back-up singer in Francine Reed, who can belt out the blues with the best of them.

Cellist John Hagen opened Lovett's show with a solo passage which led into Clifford Brown's swingin' instrumental "The Blues Walk," then Lovett went into his eccentric "Here I Am," which brought thunderous applause from the crowd.

Throughout his hour-plus set, Lovett, truly a rare and provocative artist, crowned through such crowd-pleasers as "Hot to Go," "You Can't Resist," and "If I Were a Boat." Lovett garnered a standing ovation, and he left the crowd fired up and ready for Raitt's performance.

Halloween was truly a "treat" this year—no standing in the doorway handing out candy to miniature goblins (bless their little hearts) and luckily no toilet paper in my yard or rotten eggs thrown at my car (which would actually enhance its appearance)...only some "out-of-this-world" music from two very unique and magnetic "spirits" in this galaxy called the music industry. I hope your Halloween was just as exciting and entertaining!

Kay Knight (alias: "Wicked Witch of the South")

UK TEARS FOR EARS: "Music therapy is the charity closest to the heart of all musicians because it is the most direct," says **Tears for Fears' Curt Smith**, who speaks with a quiet but determined passion. For the past four years—while the music business has despaired "where is that difficult third album?"—he has sat on the board of the **Nordoff Robbins Music Therapy** fundraising body. They usually manage to raise about a half a million pounds a year, but, says Smith, "this year we hope to make as much as the last 10 years in one day."

The culmination of his four years of work is the **Knebworth Concert**, to take place on June 30, 1990. Every star who was won a **Silver Clef Award**, presented by Music Therapy each year, has been invited to play.

"All my mentors, like **Robert Plant** and the Who will be on the same bill. They took little persuading, because Music Therapy is a cause that every musician can understand. It's the music itself, which is used to help autistic children who are trapped in a world of their own. All musicians, to a greater or lesser extent, have had that feeling: that their music is their only real way to express themselves, communicate. When that is applied to little girls who flop like rag dolls because they don't have any desire to move or communicate, music takes on a real therapeutic value. Instead of being misfits, therapists can teach them to be part of the group, improvising and responding to one another. It takes years to train therapists, and money.

"Any musician knows that the need to create comes from a deep desire to express emotions that are otherwise inexpressible. We all can imagine what it is like to be that child with so many emotions, fears and anger. And the only release for them is banging on the drum. The only way they can express love is a joyous tinkling on the piano."

It's Smith's determination that has brought stars in to sign up for the event. Already confirmed to appear are the Who, **Genesis**, **Phil Collins**, **Pink Floyd**, **Status Quo** and **Mark Knopfler**, with other legends of British rock expected to join in. Money will be raised by ticket sales and the selling of the television rights. **SHE LOVES A PIANO:** **Billy Joel** swooped into London to promote his new album **Storm Front**, and talked about his relationship with his piano.

"I stuck with it as a way of meeting girls. I think everyone bases their career on how to attract the opposite sex. Women, they think it's romantic to stand around the piano. It didn't matter to me that I'm not good-looking. Women, they go for other things: personality, wealth, sensuality, artists and style. I thought it was my way to get Christy. I first met her in the Caribbean. I was on holiday, she was on a modeling assignment with **Whitney Houston**, who then was about 16 and a model.

"I started to play the piano hoping to get Christy interested. But Whitney came over instead. 'I wanna sing, I wanna sing'—he does an excellent impersonation of the pre-famous Whitney. "Sure, kid, get out of the way.' It was really annoying me, because I was desperate to get Christy."

Nothing happened until a few weeks later, when they called each other on the same day, as if they had a psychic bond. Now Joel says he'll fight above anything else to keep his marriage together. The broken marriage that went before still hurts him, and he remembers how it made him feel a failure.

"Christy and I go through tense times. When I'm writing, she doesn't like it. I'm not exactly Mr. Personality. I'm very grouchy—I mooch around in my bathrobe all day muttering under my breath, spitting, scowling, pacing, possessed, obsessed. When I haven't written anything, I hate myself, I have no purpose, a boil on the butt of humanity. I feel impotent.

"**Stevie Wonder** can write a song a day. Well, goody for Stevie, I feel like smacking him. For me, it's frenzy or nothing. I have no middle road. Funny, my songs are always referred to as middle of the road. In Texas they have a saying: 'Ain't nothing in the middle of the road except white lines and dead armadillos.'"

Joel rubs his lower belly from time to time and pulls a pained face.

"I'm only two weeks out of the hospital. People don't know what I've been going through right now. I don't think I'm tough, I think I'm mush. I'm a creme brulee. Hard outer coating and squidgy in the middle. No wonder I have those kidney stones, they're caused by stress and repressed anger."

He tells me briefly what he is angry about. He is suing his ex-manager for mishandling his affairs.

"I've never been very good dealing with the business side of things. Now I have my little girl; I have to put food in her mouth and look after her. Besides, we all make mistakes. Mistakes are the only thing we have that is our own special uniqueness. Her is my little metaphor: I'll stumble on something on the piano, chords that don't make sense, and they suddenly belong. I've created something. If you get lost in Cairo and have to get back to your hotel, finding the way back would be more interesting than going by the tour book. I was faithful to Elizabeth, my first wife, for 10 years. I tried hard to make it work, but I failed. And if I hadn't made those mistakes, I wouldn't have this that I have now, which is just the best, and worth making those mistakes for."

Chrissy Hey

MOVERS & SHAKERS

■ **Art Jaeger** has been appointed executive vice president, **Capitol Records**. Jaeger comes to Capitol from the MCA Music Entertainment Group where he held the position of senior vice president. Prior to that, Jaeger spent five years as chief financial officer for the Island Entertainment Group. At Capitol, Jaeger will oversee business affairs, legal and financial functions for the label. He will also work closely with label president Hale Milgrim on label policies and strategic planning. **Allan Fried** has been named creative director, East Coast for **EMI Music Publishing**. Prior to this appointment, Fried was associate director of writer/publisher relations at BMI, a position he held for three years. ■ The news from Black Rock this week: **Columbia** has appointed **Steve Berkowitz** director of marketing/development for the East Coast. Berkowitz has been with the label since 1987; prior to that he headed his own management/production and video/film companies. **Epic** has announced three appointments in the media relations department. **Lisa Markowitz** has been promoted to director, media relations, East Coast. She joined the Epic publicity department in 1982, and was appointed manager, East Coast in 1986. Filling Markowitz' former position is **Ellyn Solis**, who comes to the label from Atlantic, where she handled tour press. And **Andy Schwartz** has been appointed associate director, media services. He will be responsible for production and distribution of media materials for Epic and CBS Associated Labels. Prior to this appointment, Schwartz was a freelance writer. **CBS Records Distribution** has announced nine appointments to the position of progressive music marketing manager in each of the label's nine distribution regions. The appointments are as follows: **Terri Denton**, Southeast; **Marilyn Gardner**, Mid-Central; **Paul Jarosik**, New England; **Ernest Kemeny**, Los Angeles; **Troy Prickett**, New York; **Leah Reid**, Mid-Atlantic; **Mamie Smith**, Southeast; **Sally Speigal**, Midwest; and **Tim Thompson**, Northwest. And finally, two appointments were made in the CBS Records personnel department. **Kathleen Garretson** has been named director, personnel planning and administration, and **Elizabeth Weinstock** has been appointed director, human resources information systems. ■ **Paula Batson** has been named vice president public relations for **MCA Music Entertainment Group**. Batson had previously been vice president, publicity west coast for RCA Records. Before that, she served as director, press and public information east coast for Columbia Records. ■ **PolyGram** has a few announcements of its own. **Madelyn Scarpulla** has been named product manager. She most recently was local promotion manager for Mercury in the Washington D.C. area. She's been with the label since 1987. In the legal department, **Julie Greifer Swidler** has been named assistant general counsel for the label. Previously she was senior attorney, legal affairs, a position that has been filled by **Jon Polk**. His former position, attorney, legal affairs, has been taken over by **Andrew Wohl**, who comes from the law firm of Proskauer, Rose, Getz and Mendelson, where he was an associate. ■ **Elektra Entertainment** has promoted **Larry Braverman** to the position of national director of marketing. In his nine years at Elektra, Braverman has served in a variety of capacities, most recently as director of new music marketing. ■ **Kenny MacPherson** has been named director, creative operations for **Warner Chappell Music** in New York. MacPherson last served at the Turner Management Group where he worked directly with Kenny G. ■ At **BMI**, **Barbara Cane** has been named assistant vice president, writer/publisher relations, Los Angeles. Most recently, she was director, writer/publisher relations for the West Coast office, and has been with the organization for more than 18 years. ■ **Dee Ervin** has been appointed to the position of publishing/operations administrator for **Outpost Entertainment**. Ervin previously held the position of national contracts administrator for the Local 47 American Federation of Musicians. Ervin is also currently serving his second term as Governor of the Los Angeles chapter of NARAS. ■ **Soundworks West, Ltd.** has named three-time Grammy award winner **Roger Nichols** chief recording engineer. Soundworks West serves the television, film and recording industries and is located on the former site of Hitsville Recording Studios in L.A. ■ **Ruth Adkins Robinson** has been named editor-in-chief of **Black Radio Exclusive**. Robinson had been the music editor at the *Hollywood Reporter* for eight years prior to joining *B.R.E.* ■ The **dick clark agency, inc.** has announced the addition of **Burt Zell** and **Charles D. (Chuck) Barnett** to its staff. Zell most recently was personal manager for Chaka Khan and Sha Na Na; Barnett previously served a seven-year stint at ICM.



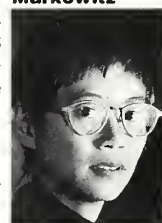
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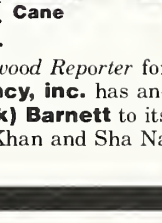
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MUSIC PUBLISHING

BY SHELLY WEISS



Young M.C.—hot on the charts and just signed to Almo/Irving Music Publishing.

ALMO/IRVING: The Delicious Vinyl/Island artist **Young M.C.** has been signed. This talented lyricist is a U.S.C. grad who is young, fresh, non-militant, not angry and appeals to both black and white audiences. His debut LP is number one on the *Cash Box* rap LP chart. He's currently writing for new A&M rap act **Ruthless**, and Chrysalis artist **G. Love-E...** Writer **John Dexter** has 10 covers coming in the new year, following his two top 10 hits, **Chicago's** "We Can Last Forever" and **Loverboy's** "Heaven in Your Eyes"... The **B-52s**, **Giant** and **Melissa Etheridge**, each already hot on the charts, are new signings. Almo/Irving, with its European affiliate **Rondor International**, is the largest independent music publisher in the world.

GEFFEN MUSIC: Ron Vance informs us that Reprise artist **Vonda Shepard** has been signed... Geffen Records act **Shadowland**, and Warner Bros. artist **Ramone Carter** have also been inked... **Peter Himmelman's** new single "245 Days" has just been released from his *Synesthesia* LP on Island... **Brenda Russell** is finishing up her new A&M album, due for release the early part of next year. Russell also wrote and co-produced "Forever" (with **Lee Carreri** of *Fame* fame) for **Phil Perry's** solo outing...

MCA MUSIC: New signings include **El Debarge**, currently working on his next LP for Warners; and **Leon Sylvers**, whose new LP is just out on Motown. Sylvers' deal includes three cuts on the upcoming **Evelyn "Champagne" King** LP... Hot on the charts: **Taylor Dayne's** single "With Every Beat of My Heart" by **Tommy Faragher** and **Lotti Golden** with **Arthur Baker**; "Poison" by **Alice Cooper**, penned by **John McCurry** with **Desmond Child** and **Cooper**; **Poco's** "Call It Love" and **Milli Vanilli's** "Girl I'm Gonna Miss You"... **John McCurry** is currently in the studio with **Julian Lennon**... Writer/artists **John Thompson** and **Gene Lennon** are working on their debut album for CBS... Finally, newly signed **Gary Burr** co-wrote (with **E. Kaz**) "The Vows Unbroken," which was recorded by **Kenny Rogers**...

NATIONAL LEAGUE MUSIC: President **Jay Warner** says **Rick James** is just finishing his first release for WB/Reprise, with the single "Day & Night" slated for an November 7 release... **Felton Pilate**, formerly of **Con-Funk-Shun**, has written two songs for new Capitol act **Ace Juice**... Writers **Ralph Hawkins** and **Kevin Guillame** (**Robert Guillame's** son) scored with "Malibu Shuffle" on **Rodney Franklin's** *Nova/RCA* LP... **Mitch & Phil Margo** wrote and sung "Slow Dance" for their *Tokens* LP on RCA...

WARNER/CHAPPELL: Writer/producer **David Gamson** just finished two sides for **Howard Hewett** and produced the **Tony LeMans** album for Paisley Park. The first single "Higher Than High" is hot on black radio, and ready to cross to CHR. More next week...

ZOMBAMUSIC: **Neil Portnow** reports that two new LPs have just been released from hot writer/artists **Billy Ocean** and **D.J. Jazzy Jeff & the Fresh Prince**.



Leeds Levy, president of **MCA Music Publishing**, is pleased to announce the signing of writer/producer/artist **Leon Sylvers** to an administration agreement for North America. Sylvers, a former member of '70s recording group the Sylvers, has written and produced for such acts as **Shalamar**, the **Whispers**, **Janet Jackson**, the **Spinners** and **Five Star**. Via this deal, MCA will publish several cuts on **Evelyn King's** upcoming album and can be heard on his own album just released for Motown. Pictured in the L.A. offices are: (seated) Sylvers; (standing, l to r) **Carol Ware**, vice president of creative services; **Rick Shoemaker**, senior vice president; **Scott James**, vice president of motion picture and television music; **Robert Cullen**, Sylvers' manager; **Betsy Anthony**, director of creative services; and **Levy**.

Billy Ocean's *Greatest Hits* includes two new originals, "Licence to Chill" and "I Sleep Much Better (in Someone Else's Bed)." Both albums are just out on Jive Records...

NASHVILLE: **Keith Knudson**, drummer for **Southern Pacific**, informs us that their new single "Times Up" (written by **Wendy Waldman**, **Harry Stinson** and **Kevin Welch**) is a duet with **Carlene Carter**, off their new *Country Love* LP due in January...

INTERNATIONAL: U.K.-based Geffen Records recording artists **Sundays** have been signed by **Geffen Music**... Almo/Irving's European affiliate **Rondor Music**, via **Bob Aird**, has signed **Epic Records'** gold and platinum-awarded Australian group the **Black Sorrows**...

THE NEVER-GIVE-UP-ON-A-COPYRIGHT AWARD goes to **Jay Warner** (a busy, busy guy), for the 25-year-old self-penned song "I'm Through With You" on the new *Tokens* LP on RCA...

FILM/TV EXCLUSIVE: Almo/Irving Music Publishing has signed a pact with **LBS Communications Inc.** Almo will administer and consult LBS worldwide, and in partnership create the music for LBS productions, programs, properties and commercials that air around the world... **Danny Elfman's** manager **Mike Gormley** informs us that **Elfman** is finishing up the scoring for horror master **Clive Barker's** *Night Breed*... **Greg Sill** of **Warner/Chappell** reports TV composer **Steve Dorff** is hot with *Murphy Brown*, *Growing Pains*, *Alien Nation*, *Just the Ten of Us* and *B.L. Stryker*. WCM's film action includes *3000* (Disney), *Cadillac Man* (Orion), *Ford Fairlane* (20th Century Fox) and *Tango & Cash* (WB)... Music supervisors **Evgen Klean** and **Paul Broucek** are working on *Captain America* for **21st Century Film**. **Klean** and **Broucek's** **G.T.G. Enterprises** also has TV action with NBC on the hot new Friday night series *Baywatch*... "Faith, Hope, & Glory," the love theme from the Orion film *Heart of Dixie* has been submitted to the Academy of Motion Pictures for their consideration for a nomination. Congrats to writers **Kenny Vance**, **Philip Namanworth** and **Matthew Wilder**... **Eric Mercury** and **Joe Viterelli** are working on a theme for a new Orion TV show... **Gibraltar Film Music** just inked a worldwide administration deal with **National League Music**...

UNIQUE OF THE WEEK: **Ken Weiss**, director of **Gold Hill Music**, informs us the **Stephen Stills** classic "For What It's Worth" is part of **Oliver Stone's** new film *Born on the Fourth of July*. The song, however, is in the trailer only, not in the film. We hear it's a lucrative deal, considering the circumstances. If the film is as good as the trailer, it'll be a smash.

WRITERS: Hit songwriter **Barry Mann** informs us that while he and his wife **Cynthia Weil** enjoy the success of their #1 **AC Linda Ronstadt/Aaron Neville** song "Don't Know Much" (co-written with **Tom Snow**), they are busy at work with **Mavis Staples** on the new title song "Christmas Vacation," from the soon-to-be-released *National Lampoon* movie of the same name. Mann also co-produced, arranged, played and programmed the whole album. In addition, Mann and Weil co-wrote a new song with **Brenda Russell**, and wrote "Stand Up for Love," the **Michael Bolton** cover. Meanwhile, Mann has just written a new C&W song with **Wendy Waldman** and **Brad Parker**. The hits keep comin'...

CONGRATULATIONS to **Lotti Golden** and **Tommy Faragher** on the birth of their baby girl, and **Jay Warner** on the release of his new book *How to Have Your Hit Song Published*, available through **Hal Leonard Publications, Inc.**

To be continued...



AT SONGWRITER'S EXPO '89, produced by the **Los Angeles Songwriters Showcase**, **Len Chandler** (co-founder/director) presented songwriter **Diane Warren** "The Undisputed Hitsmith of the World" award in recognition of her current seven songs on the **Hot 100**. The plaque was presented at the Saturday evening party hosted by **ASCAP**. Pictured are (from left) **Chandler**, **Warren**, **John Braheny** (co-founder/director of **LASS**), **Todd Brabec** (West Coast director), **Brendan Okrent** (senior membership director) and **Julie Horton** (creative director western region), all from **ASCAP**. (photo: **Richard Aaron**)

SHRINK RAP

BY ROBB MOORE

THIS ISSUE OF CASH BOX marks the debut of *Shrink Rap*, a weekly retail report. The first goal of the column is to have no specific parameters etched in stone, just a "common thread" of retail. Therefore, you will find info on press campaigns, merchandising ideas, album release dates, and anything else that applies. The second object is to give independent labels and smaller retailers equal spotlight as the "big six" major labels and record chains.

Intent on holding up the second of our goals, this week's column deals specifically with the alternative end of the indie spectrum. Each of the following labels have releases in their back catalog that continually sell well, i.e. "pay the rent." I hope that this info will not only be interesting, but informative to the indie/import buyer.

Next week: Part II, showcasing the indie catalog success of rap, blues, etc.



BAD BRAINS

Coyote—Steve Fallons' Coyote label has sold 75,000 copies of the second Feelies record, *The Good Earth* (TTC #8673), which is actually a joint venture with the Twin/Tone label. Following on the heels of its success is Yo La Tengo's *President LP*, and the Neats' *Crash or Crush*.

DB Records—DB has had such great success with the Pylon catalog that one has to wonder how much that had to do with their recent reformation. Both *Gyrate* (DB 54) and *Chomp* (DB 65) sell well, as do their two 12" singles. Expect much of the same from the new Pylon compilation *Hits* (DB 91). Another mainstay for DB has been Love Tractor's catalog: the first two LPs, the following EP and the recent *Themes from Venus*. Also worth mentioning are the Coolies' records, *dig?...* and *Doug*.



YOUNG FRESH FELLOWS

Homestead—Whether you love or hate Homestead's roster, you'd be hard-pressed to find a label with more integrity. Their #1 catalog item is the first Dinosaur record (pre-Jr.). Second runner-up is Sonic Youth's *Bad Moon Rising*, followed by two 1986 Nick Cave releases, *Kicking Against The P-----* and *Your Funeral...My Trial*. Two records by bands from Chicago also sell consistently, Big Black's *Atomizer* and Naked Raygun's *Throb Throb*.

Pop Llama—Conrad Uno's biggest seller so far is the Posies' debut tape/LP, *Failure* (PL #2323). Other Seattle pop gems include the Young Fresh Fellows' *Fabulous Sounds of the Great Northwest*, and the follow-up to that, their *Topsy Turvy* record. And even though "it's hard to find out whether it has sold...or it's sitting in a store somewhere," he's pretty sure that the Walkabouts record has done well too.

Relativity—Even though Relativity is still an independent, they are by no means

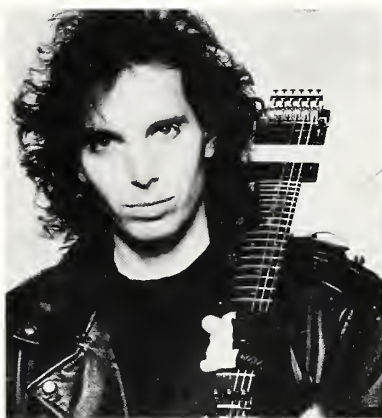
Caroline—Their greatest success so far has been a recent release *The Bridge*, a various-artists compilation of Neil Young covers, which has sold over 150,000 copies. #2 is *Surfin'*, the Caroline/Megaforce release by M.O.D., with sales over 140,000. Bubbling under is the new Bad Brains release *Quickness*, which is currently high in alternative charts across the board.

Celluloid—The 12" of "World Distraction" by Afrika Bambaataa/John Lydon (Cel. 6118) is now over 200,000 in sales. It's followed by the Golden Palominos' *Visions of Excess*, and the Celluloid/Moving Target release of *Omerta* by Ohio's own Royal Crescent Mob.

Frontier—Lisa Fancher's label is the proud owner of hardcore's *Dark Side of the Moon*, the first Suicidal Tendencies LP (FLP #1011), a record that simply refuses to die. The Circle Jerks' *Group S--* and *Wild in the Streets* LPs fill in the #2 and #3 slots. Other Frontier pop success stories include the Young Fresh Fellows' *Totally Lost* record and the Three O'Clock's *Sixteen Tambourines*.



SONIC YOUTH (Photo: Michael Lavine)



JOE SATRIANI (Photo: Neil Zlozower)

collection of 1972 demos, released as *Lipstick Killers*, is in excess of 20,000 copies. Coming in third is the Yellowman/Charlie Chaplin live set from 1987, entitled *The Negrill Chill*.

Rough Trade—Much like Relativity, Rough Trade enjoys the benefit of having their own distribution system. #1 is the first New Order LP, *Movement* (Fac. 50). Next is the second Pixies LP, *Surfer Rosa*, and third is German industrialists Einsturzende Neubauten with *Halber Mensch*. It's also worth noting that the entire Camper Van Beethoven and Pere Ubu catalogs rack up strong sales figures.

Rykodisc—A label that has built its foundation on the Compact Disc explosion of the last few years, Rykodisc has supplied the public demand for cleaned-up digital versions of classic performances, as well as new releases. Jimi Hendrix's *Radio 1* and *Live at Winterland* CDs (RCD 20078 & RCD 20038) have each sold 300,000 plus. The Ryko CD-only repackaging of Frank Zappa's *Apostrophe* with *Overnight* has reached the 200,000 point, and their recent Bowie box set has already hit a mark of 175,000.

SST—SST takes distinguished pride in being the label that released some of the 1980s' most groundbreaking (and window-shattering) records. Chuck Dukowski couldn't quite put his finger on a #1, but he seemed sure that it was either Black Flag's *Damaged* or Husker Du's *Flip Your Wig*, with various LPs by those two bands filling in the following positions.

Touch and Go—Both of Touch and Go's best selling releases belong to the B.H. Surfers (you know who). #1 is their unprintable *Another Man's S--* LP (TG 5), with the unprintable *Locust A----- Technician* following (TG 19). Third is the unprintable Big Black LP *Songs About F-----* (TG 24).



BLACK FLAG (Photo: Glen Friedman)

TVT—Considering that TVT is an acronym for Tee Vee Tunes, it's not hard to figure out which compilation LPs put this label on the map... Both *Volume One* and *Volume Two* are beyond gold sales. However, the Connells three LPs, *Fun & Games*, *Boylan Heights* and *Darker Days*, are also label mainstays.

Twin/Tone—Minneapolis' Twin/Tone label has had big success with the Replacements' pre-Sire/WB catalog, with *Let It Be* leading the pack, approaching 150,000 copies sold. #2 is the aforementioned Feelies LP, released in conjunction with Coyote, while #3 is the Soul Asylum EP *Clam Dip and Other Delights*.



THE POSIES (Photo: Karen Moskowitz)



THE REPLACEMENTS (Photo: Stephanie Chernikowski)

The Good Girls' Love Supreme

BY ANNIE WILSON



THE GOOD GIRLS

WHAT DO YOU DO when the senses have been bombarded and suffer from overload? When everything is calculated to be outrageous, doesn't that ultimately render it all meaningless, formulaic and—*gasp*—safe? In this industry, where new acts are constantly reaching for new ways to shock and cause controversy, no publicity stunt has been left unturned in the quest for press and public attention.

Well, now we're heading into the '90s; it's a kinder and gentler act that gets the acclaim. Enter Motown Records' Good Girls, touted as the Supremes of the next decade. De Monica S., Shireen C. and Joyce T., whose ages range from 17 to 19, hope to not only duplicate that famed trio's international success, but take it even further. And Motown is certain they can.

"We're positioning them as the Supremes of the '90s," says Michael Mitchell, National Director of Publicity at Motown. "They have the harmonies, they have the bond and unison [that are] reminiscent of the Supremes or the Marvelettes, or other girl groups. They also have a cleancut image, which, in today's market, is extremely rare."

Adds group member Joyce T., "We don't think it's necessary to wear lingerie or sing songs about sex. That's not what we're about."

What the Good Girls are about is wholesomeness. And business. All three of the high school graduates hope to eventually go to college where they'll major in business, marketing and fashion—all to be applied toward ensuring the group's financial as well as chart success. Also toward that end are merchandising plans. Lots of them.

"Their manager, Jonathan Clark, is a marketing genius," says Mitchell. "He's brilliant at it. He came in with a whole plan, a whole marketing idea, which we're implementing. They have t-shirts in the works, sweat shirts, hair lines, clothing lines, the whole nine yards that we're working on...the whole package."

Also part of the package is Motown's legendary Artists Development program. In Motown's early days, acts were sent to charm school, had classes in etiquette, elocution and protocol, and basically learned how to be a star. As times changed the program wasn't really stressed for new members of the Motown family. That has changed.

Though the new program isn't quite as rigid as in days gone by, it's definitely being revved up again for the Good Girls.

"We have dance lessons, vocal instruction, conditioning..." says De Monica, listing the group's regiment as her peers smile and nod in mock weariness.

"We no longer send them to charm school," adds Mitchell, speaking about new groups in general, "but we put them with make-up artists to teach them how to use make-up; we put them with choreographers to teach them how to dance; we help them learn how to speak and do interviews. We are an Artists Development company. Jheryl Busby [President of Motown] is very big on that. We bring in artists and try to groom them and teach them, to show them the pitfalls. Hopefully they'll take our advice."

Though they are rapidly absorbing the years of experience and expertise offered by their recording home, Good Girls aren't exactly novices. De Monica and Joyce met while in junior high where they danced in a group called the Dappers. Later, they met Shireen on the set of *Soul Train*, dancing with a group

called Ladies Legit. Soon the three were dancing together. When De Monica was asked to choreograph some steps for singer Suave, the girls found themselves singing behind him at a club promotion gig. They enjoyed the experience so much that they decided to seriously embark on a singing career.

Their debut album, *All For Your Love*, is a testament to their dance backgrounds, filled as it is with hard, beat-heavy dance anthems, that are as influenced by Janet Jackson as they are by the Supremes (whose classic "Love Is Like an Itchin' in My Heart" the group updates).

"We love Janet's new album," says Joyce. "It's got a real message to it and it offers hope. That's what the Good Girls try to do. We want to show that if you work hard, go to school and believe in God, you can succeed."

"We want to show an alternative to the stereotypes shown by the media," adds De Monica. "Not all black kids are involved in drugs or crime. There are a lot of kids out there just like us. Our responsibility is to show that." ○



Mary's Danish: Rough at the Edges, Sweet in the Middle

BY KAREN WOODS



MARY'S DANISH

WHAT DO YOU GET WHEN YOU ADD two French majors from UC Berkeley who started writing poetry together, and who once a week came up with a different name for a band they didn't have, to a guitarist based in Los Angeles who wanted to get a band together, but didn't want a girl singer? If the three people in question are singer/songwriters Julie Ritter and Gretchen Seager, and guitarist David King, you get the embryo of what will eventually become a truly original band.

Then if you mix in former Three O'Clock/Louis and Clark guitarist Louis Gutierrez, a drummer named James Bradley Jr., whose CV includes stints with Anita Baker and Jeffrey Osbourne, and a bassist who cites Zeppelin and Black Sabbath as influences, you get

Mary's Danish, a band that is definitely doing its bit to set the lipstick-and-hairspray L.A. scene on its ear.

Trying to fit this band's debut, *There Goes the Wondertruck...*, into any convenient category is about as easy as trying to find your keys in quicksand. Forget about it. Mary's Danish changes styles like other people change socks. You might hear a quirky, off-kilter pop song like the underground hit "Don't Crash the Car Tonight" back to back with an acoustic tearjerker like "Well Well (Home is Where the Heartbreak Is)" next to a not-to-be-discussed-in-polite-company track like "DVB," which starts out with the greeting "Hey, Fathead!" This band has elevated genre-bending to an art form.

According to singer/lyricist Julie Rit-

ter, the thing that makes Mary's Danish unique also makes the mechanics of songwriting unique. "Sometimes it's really a difficult process. Generally, someone comes in with the idea, and they'll play whatever their idea is, and everyone will just do their own thing to it," she says. "No one ever says to Wag, 'Play this bass line.' He just does it, whatever he feels it should be. Like David could come in with a straight blues song, and Wag'll throw down a really funky bass line over the top of it. Or someone will say to Gretchen, 'I want you to sing kind of sparse lyrics over this part, something real bluesy,' but Gretchen doesn't have that in her, so she'll end up doing something really weird, almost amelodic, and I'll do some kind of odd harmony over that. So what started out being almost a folk song or a blues song, or even a pop song ends up having such weird elements thrown into it, and I think that's what creates the sound you can't really describe or pigeonhole."

Ritter considers this a plus, especially coming from a scene that's as homogenous as the one in Los Angeles. "I think it's one of our strengths, and it came out of something that was so accidental. I'm proud of that, because I think that when you set out to be something, to be a thrash band, then you sound like a thrash band." This way, by not setting out to sound like anything in particular, they have the freedom to sound like anything they want to sound like.

Mary's Danish just finished up three weeks with the Red Hot Chili Peppers, a combination Ritter says "worked well. Our first tour was with Stan Ridgway, and I think the Chili Peppers tour was a lot more our type of audience. It was a

challenge, too, because opening for a band like that you really have to work. It's really easy to be blown away by the Chili Peppers, so it really makes you play your best."

It was a bit of a revelation, as well, in the sense of putting the hometown scene into perspective. In Los Angeles, she says they are "somewhere in the hierarchy of bands [that started out with bands like X, and encompasses non-metal bands like the Chili Peppers]—the alternative hierarchy, that is. It's funny, because in a lot of places across the country, people have asked me what the L.A. scene is like, and I say oh, well, it's pretty much what the rest of the country is like—heavy metal. Then I found out that [metal] is a lot less prominent. I've only realized after talking to a lot of people that the heavy metal scene in L.A. is enormous compared to everywhere else. I just assumed that everyone wanted to be Guns N'Roses. Every place we've ever rehearsed, we've always been the only band that didn't walk in with leather pants and big hair."

As far as the success Mary's Danish has achieved since *There Goes the Wondertruck...* came out (and even before when they were working their way up through the club circuit), Ritter says "I think people are kind of wanting something a little different. We didn't set out to create that, but I think people are starting to listen to the bands with words. That doesn't mean that it's better than anything else...and I love that stuff—I love Jane's Addiction, and I love Mudhoney, and I think if I had it to do over again, I would probably be in a band like that. Mary's Danish just evolved into what it is, by a combination of six odd elements, but I'm really glad people like what we do." ○

SHOCK OF THE NEW

GOIN' WAY DOWN SOUTH: This week's travel itinerary is taking us out of the dingy gray concrete canyons of Manhattan (which we are a little tired of, to tell the truth) to the hills and valleys of the South. While it's inaccurate and a little unfair to say that different regions of this great country of ours produce certain types of bands, it's still true to say that geographical location does lend itself to certain sounds. In Seattle, you have your Mudhoney's and your Soundgarden. Los Angeles churns out pop metal band after pop metal band, New York and Boston bands still tend to pay homage to the feedback god, and the South still sounds like the South. To use that dreaded word, there's still a lot of jangle coming out of magnolia country.

The bands we're looking at here fall into two categories; they're either from the South, or the records were recorded in the South for Southern labels. There's an indefinable link here, something that has more to do with atmosphere than anything else. These are all bands you can very easily picture yourself seeing in a pub somewhere, a place where you can put your feet up on the table—a place with no real stage, rather a couple of amps and a mic in a cleared-out corner. Pardon the expressions, but it's sort of a grassroots, downhome sound. The following are the best in their class at the moment.

☐ **THREE HITS: *Fire in the House* (Aquablue Records)**

Three Hits is a band that wears its influences on its collective sleeve, but what the hey. This record is so darn pleasant, you don't care. Vocalist Sheila Valentine pays no small homage to Natalie Merchant, the guitars have distinct echoes of you-know-who (the *Byrds*, I'm talking about the *Byrds*), it's familiar, it's comfortable. Three Hits is not trying to break new ground, and is not trying to convince anyone to the contrary. The eight songs on *Fire in the House* range from the exceptionally pretty "It's Raining Teardrops" to the gently anthemic "In This Country" to the swirling melancholy of "Say Goodbye," all strong in their own rather quiet way. I'd love to see this band live.



SNATCHES OF PINK

☐ **SNATCHES OF PINK: *Dead Men* (Doggone Records)**

Dead Men lands squarely on the aggressive end of this spectrum. This Chapel Hill, NC trio blurts out caustic things like "Bed of Nails" or "Witch Doctor," twisting jangle into a mangled scrap heap of guitar strings, drum sticks and tortured vocals. They can also be bittersweet—no magnolia blossoms or mint juleps around here. On songs like "Look Away," the guitars only scratch and bruise, they don't go for the jugular. Snatches of Pink has the Athens/Chapel Hill connection through drummer Sara Romweber, ex of Mitch Easter's *Let's Active* (now *that's* jangle), and Doggone itself was started by R.E.M. manager Jefferson Holt. But this band seems to be a reaction against rather than a reflection of that "Southern" sound, leaning more toward *Candy Apple Grey* than *Green*. It's a matter of taste, and while Southern pop can be as sweet as it gets, too much sugar can send you into a coma. Snatches of Pink will bring you out of it right quick.

☐ **BLAKE BABIES: *Blake Babies* (Mammoth Records)**

Mammoth is one of those quiet little indies that consistently turn out exceptional records, which in turn get picked up by exceptional majors. Sidewinders, for instance. Blake Babies are next in line. This self-titled album is their second; the first, *Nicely, Nicely* was released on their own Chewbud label. Band founders Freda Boner and John Strohm are originally from Indiana. They now hang out in Boston. *Blake Babies* combines New England quirkiness with Southern jangle, intellect with precociousness, lyrical curves with pop hooks. The only fault I can find with it is that it occasionally gets repetitive, but vocalist Juliana Hatfield's voice is so sweet and the melodies, similar as they are, so engaging that it doesn't matter.

☐ **WILL AND THE BUSHMEN: *Will and the Bushmen* (SBK Records)**

Combine the best elements of bands like Guadalcanal Diary ("Typical World") with those of the best of '60s pop groups ("Blow Me Up"), add a superlative rhythm section, a couple guitars, a bit of keyboards and a warm, friendly voice and you'd probably end up with something along the lines of Nashville's Will and the Bushmen. This is one of those cases where a band is pegged "alternative" because...because, um, well, just because. These guys

**CASH BOX
MICRO
CHART**

ALTERNATIVE MUSIC		ALT	
November 18, 1989 The grey shading represents a bullet, indicating strong upward chart movement.			
Total Weeks ▼			
Last Week ▼			
1	MOTHER'S MILK (EMI-92152)	Red Hot Chili Peppers	1 11
2	THE SENSUAL WORLD (Columbia 44164)	Kate Bush	7 3
3	QUICKNESS (Caroline 1375)	Bad Brains	2 8
4	KEY LIME PIE (Virgin 91289)	Camper Van Beethoven	3 9
5	COSMIC THING (Reprise 25854)	B52'S	4 20
6	HERE TODAY, TOMORROW, NEXT WEEK! (Elektra 60860)	Sugarcubes	5 6
7	CROSSROADS (Elektra 60888)	Tracy Chapman	6 5
8	MONSTERS (SST L253)	The Meat Puppets	9 3
9	LOUDER THAN LOVE (A&M)	Sound Garden	13 7
10	REI-MOMO (Sire 1-25990)	David Byrne	12 4
11	FREEDOM (Reprise 25899)	Neil Young	15
12	OH MERCY (Columbia 45281)	Bob Dylan	10 6
13	DOOLITTLE (Elektra 60856-1)	Pixies	11 30
14	THE SEEDS OF LOVE (Fontana 838730)	Tears for Fears	8 6
15	BIG PLANET, SCAREY PLANET (Genius 008)	Jazz Butcher	25 2
16	DISINTEGRATION (Elektra 60855)	The Cure	18 28
17	STONE ROSES (RCA 1184-1-J)	Stone Roses	19 8
18	MAGNUM CUM LOUDER (RCA 9781)	Hoodoo Gurus	14 17
19	MEGATOP PHOENIX (Columbia FCT 45212)	B.A.D.	16 8
20	FLYING COWBOYS (Geffen 24246)	Rickie Lee Jones	20 5
21	PEACE & LOVE (Island 91225)	The Pogues	17 16
22	THERE GOES THE WONDERSTRUCK (Chameleon 74803)	Mary's Danish	28 3
23	MARGIN WALKER (Dischord #35)	Fugazi	23 15
24	THE BRIDGE (A Tribute to Neil Young) (Caroline Carol-1374/KAR002)	Various Artists	22 13
25	MIND BOMB (Epic 45241)	The The	21 19
26	SMITHEREENS 11 (Capitol C4-91194)	The Smithereens	30 2
27	EARTHQUAKE WEATHER (Epic 45372)	Joe Strummer	33 2
28	LAUGHTER (Sire/Reprise 26017)	Mighty Lemon Drops	27 5
29	SOUL FORCE REVOLUTION (Restless 7-72344-1)	7 Seconds	29 4
30	LICK (Taang! #32)	Lemonheads	31 19
31	CANDLELAND (Sire 26012)	Ian McCulloch	DEBUT
32	ON FIRE (Rough Trade RT 74)	Galaxy 500	DEBUT
33	THIS ONE'S FOR THE LADIES (Frontier FLP 1034)	Young Fresh Fellows	DEBUT
34	AUTOMATIC (Warner Bros. 26015)	Jesus & Mary Chain	DEBUT
35	POI DOG PONDERING (Columbia CK 45335)	Poi Dog Pondering	DEBUT
36	MONSTER (Capitol 90661)	Fetchin' Bones	24 17
37	WE TOO ARE ONE (Arista 8606)	Eurythmics	26 7
38	WORKBOOK (Virgin 91240)	Bob Mould	37 28
39	METHODS OF SILENCE (Atlantic 82002)	Camouflage	32 5
40	OLD WIVES' TALES (Rhino 70913)	Exene Cervenka	35 9

play unabashed pop music one minute, plain and simple rock and roll the next, but because there are a few minor chords here and there, the guitars ring rather than roar, and they aren't into lipstick and leather, they're alternative. Okay, no problem. Suits me fine, as long as someone is listening. And as everyone knows, it's the alternative types who discover the U2s, INXSes and Talking Heads of the world. Right?

☐ **THE QUESTIONNAIRES: *Window to the World* (EMI)**

When I was in college, someone told me of a short-cut to reviewing records. Not foolproof, by any means, but if the first track on the second side is good, then you most definitely should give the rest of the album a shot. If it stinks, roundfile it. I've used that and the good old needle-drop ever since. With the Questionnaires record, it was the first song, second side; second song, second side; third song, second side; and so on. I had the second side of the album memorized before I ever flipped it over. I think that means I like it. It looks like we have a new breed of pop/rock bands coming out of Nashville, bands that are more song-based than into riffs or hooks. First song, second side, "Yesterday's Lies," is a perfect example. Hook, yeah, but without the words, it would only be halfway there. Second song, second side, the gorgeously sad "Laugh," would be a nice little melody alone, but with the lyrics, it's a tear-jerker. As a whole, *Window to the World* is built on a foundation of strong songs with grown-up themes, but thankfully the Questionnaires have a sense of humor, because songs like "Laugh" and "Red Tears" could get a little heavy after repeated listening. So they threw in a cover of the Flamin' Groovies' "Teenage Head" to remind themselves and those who are listening that this is supposed to be fun, too.

Stay Tuned.

Karen Woods

THE HEAVY METALS



QUICK, THUNDER, DeLONG, LANE & LIGHTNING: SWEET F.A.

THE MOOOOOOST PECULIAR THING HAPPENED to Sweet F.A. drummer **Tricky Lane** on a recent dark Kansas night. Out in the bread belt, from where Sweet F.A. hail, the dry land of the plains often causes dust clouds to rise up onto the highways, making for some rather unpleasant driving conditions. Lane was driving home after a date, traveling along in one of those bloody dust clouds when suddenly, to the surprise of both Lane and an unsuspecting cow, there was a major collision. Not only was the entire roof of Lane's pick-up torn off, but he also suffered a leg injury that cost him eighteen stitches. Following the incident, the local farmer who owned the bumbling bovine decided that no charges would be filed against Lane since the cow was not tagged and, believe it or not, still cannot be found! So if you see any lost, injured moo-cows wandering around humming "Whiskey River," you'll know who to contact. By the way, you'll definitely want to check out Sweet F.A.'s fabulous debut LP on MCA, coming in 1990...it's *udderly* breathtaking.

Aerosmith has been stirring up some trouble and once again, it has to do with **NBC-TV** and their show *Friday Night Videos*. In the past NBC has refused to air the band's videos for "Dude (Looks Like a Lady)" and "Ragdoll" and now, of course, they told **Geffen** Records that the latest Aerosmith vid, "Love in an Elevator," is "tasteless and offensive." Aerosmith frontman **Steven Tyler** laughs about it. "People have been telling us that for years. Yeah, there's some flesh in the video. What can we say? We're not about to clean up our act or compromise our approach for some uptight review board. Besides," Tyler adds, "there's a double standard going on. Madonna grabs her crotch in her videos, but they have a problem when Steven Tyler goes for it. Maybe they would let me grab Madonna's crotch." The single is currently #5 here in America, offensive or not, and Aerosmith's second single, "Janie's Got a Gun," has just been released (with a video to come any day now). "Janie..." is a song about child abuse, and although it is a somewhat taboo topic, Tyler wanted it to be brought out into the open. Tyler stresses that he wrote this song for all children who suffer at the hands of adults.

Since we're already on the subject of videos, I might as well bring up the little heist that held back the release of **Pretty Boy Floyd's** debut video, "Rock and Roll (Is Gonna Set the Night On Fire)." The vid begins with the Floyd boys decked out in trenchcoats and wide-brimmed "gangster" hats, shooting machine guns into a brick wall, as the bullet holes spell out the harmless little words "Rock and Roll." MTV, apparently unwilling to promote violence, didn't like the gun stuff. I guess MTV has some kind of short-term memory loss, because I can remember, as I'm sure many of you can, a certain video where **Michael Jackson** takes out an entire balcony of people with some type of automatic weapon. What does this mean? MTV's impressionable audience was exposed to this cold-blooded murder at least five times a day when "Smooth Criminal" was at its peak, but now they can't even watch **Pretty Boy Floyd** shoot blanks at a lifeless brick wall on *Headbanger's Ball*? I think *someone* has got their priorities a little messed up, but I guess money and big names will always have more pull than the newcomers. However, the cut version of PBF's vid can be seen now on MTV's *Headbanger's Ball* and *Hard 30*, and should be debuting on *Dial MTV* very soon...

As if dear little **EMI** does not have enough clowns on their hands with the **Red Hot Chili Peppers**, they are now beginning to recognize the Bozo potential of their English darlings **Crazyhead**. Based in Leicester, England, the Crazyhead boys just recently completed their first United States tour with a hair-raising show at New York's Pyramid Club. The tour was in support of their EMI debut LP *Desert Orchid* and the single "Have Love Will Travel," both of which have kept audiences captivated from coast to coast. The album is a collection of raucous, obnoxious rock tunes and is definitely worthy of more attention than it's getting. *So what be the problem?* Well, it's sure not *Desert Orchid*...

METAL TIDBITS: **Noise International** have been highly active in the metal world recently. **Coroner** just recently completed their U.S. jaunt with **Epic's Kreator**. They will be gigging in Europe but will be returning stateside to continue touring with a *surprise* band in January. If you think that's scary, Bay Area thrashers **Mordred** have been teamed up with wildmen **Nuclear Assault** as openers for all of NA's U.S. dates. Austin's **Watchtower** have been described as "Rush meets Metallica" because of their unique and progressive approach to metal. They will be playing a number of Texas dates throughout November. And finally, Noise presents us with the new **Rage** video from their album *Secrets in a Weird World*. Apparently the video was held up at German Customs for two weeks due to its controversial depictions of the explosion of the space shuttle Challenger and a childbirth, specially filmed behind the Iron Curtain. Well, that should make for some *Dial MTV* action...

Stephanie Brainerd

CASH BOX MICRO CHART

HEAVY METAL



November 18, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	PUMP (Geffen GHS 24254)	Aerosmith	2	8
2	HOT IN THE SHADE (PolyGram 838 913)	Kiss	3	3
3	DR. FEELGOOD (Elektra 960829-1)	Motley Crue	1	9
4	THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS	Bonham	5	6
5	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)	Warrant	4	39
6	SKID ROW (Atlantic 81936)	Skid Row	6	40
7	PRACTICE WHAT YOU PREACH (Megaforce/Atlantic 82009)	Testament	8	13
8	WAKE ME WHEN IT'S OVER (Elektra 608883-1)	Faster Pussycat	7	9
9	DANGEROUS TOYS (Columbia FC 45031)	Dangerous Toys	10	26
10	TRASH (Epic OE 45137)	Alice Cooper	9	15
11	CONSPIRACY (Roadracer RR-9461)	King Diamond	12	9
12	COCKED & LOADED (Vertigo/PolyGram 838 592)	L.A. Guns	11	11
13	TROUBLE WALKIN' (Megaforce/Atlantic 82942)	Ace Freeley	27	2
14	PSYCHO CAFE (MCA 6300)	Bang Tango	13	22
15	TWICE SHY (Capitol 90640)	Great White	14	29
16	SURPRISE ATTACK (A&M SP5261)	Tora Tora	16	18
17	FLYING IN ABLU DREAM (Relativity 88561-1015)	Joe Satriani	DEBUT	
18	PERFECT SYMMETRY (Metal Blade/Enigma 73408)	Fates Warning	17	10
19	HANDLE WITH CARE (In-Effect 88561)	Nuclear Assault	25	3
20	CONTROLLED BY HATRED/FEEL LIKE SHIT...DEJA VU (Epic 6E-45244)	Suicidal Tendencies	22	2
21	ENUFF Z'NUFF (Atlantic 91262)	Enuff Z'Nuff	18	7
22	BIG GAME (Atlantic 81969)	White Lion	19	21
23	BAD ENGLISH (Epic 45083)	Bad English	15	18
24	YEARS OF DECAY (Atlantic 82405)	Overkill	DEBUT	
25	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	23	44
26	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	24	44
27	TRIAL BY FIRE: LIVE IN LENINGRAD (PolyGram 839 726)	Yngwie Malmsteen	34	2
28	WINGER (Atlantic 81867)	Winger	21	44
29	NOT FAKIN' IT (Mercury/PolyGram 838 627)	Michael Monroe	26	5
30	THE GREAT RADIO CONTROVERSY (Geffen GGHS 24224)	Tesla	RE-ENTRY	
31	NO FUEL LEFT FOR THE PILGRIMS (Medley/Warner Bros. 9 25999)	D.A.D.	29	4
32	GORKY PARK (Mercury 838628)	Gorky Park	30	6
33	MR. BIG (Atlantic 81990)	Mr. Big	28	19
34	SHOTGUN MESSIAH (Relativity 33561-1012)	Shotgun Messiah	32	5
35	VIVID (Epic BFE 44099)	Living Colour	31	44
36	BADLANDS (Atlantic 81966)	Badlands	20	25
37	NO MORE COLOR (Noise International 45181)	Coroner	33	4
38	TURN OF THE SCREW (Atlantic 81992)	Dirty Looks	37	14
39	GRETCHEN GOES TO NEBRASKA (Megaforce 81997)	Kings X	39	19
40	ATOMIC PLAYBOYS (Warner Bros. WB 1-25920)	Steve Stevens	40	12



Seen here prior to a rollicking performance at the Cat Club in New York are (from left): Gerry Griffith and Ron Urban of EMI, Crazyhead's lead vocalist Anderson, Ron Fair and Kim White of EMI, Crazyhead's unprintably named guitarist, Crazyhead's drummer Vom, Michael Barackman and Jennifer Grossberndt of EMI, Crazyhead's unprintably named bass player, and Crazyhead's lead guitarist Kev "Reverb," and John Pasagiannis of EMI.

BOB LONG SPEAKS ON GOSPEL TRAIL



BOB LONG

the need or desire has never been important enough for this writer to live through numerous New York City cab rides.



ED "DOC" MILLER

has seen the likes of **Sam Cooke, James Brown, Marvin Gaye, Stevie Wonder, Jerry Butler, Count Basie, Ella Fitzgerald, the Soul Stirrers and Clarence Fountain & the Five Blind Boys.** I had better stop, because it would take several books to list the many talents who have graced the stage of the Apollo over the years in all musical genres, from gospel to blues to you-name-it. So, enough of the thrill I experienced on being at the Apollo.

I mentioned in a previous article on Gospel Trail Inc the concept of exposing unsigned gospel singers on these shows. I had suggested that A&R representatives from various companies should attend this affair. I am sure the reps who were in attendance were like kids in a candy store. The array of talent was absolutely sensational. I am sure there will be several talented artists who will be the recipients of recording contracts as a result of their performances last Saturday.

As a matter of fact, Ed "Doc" Miller informed me that **Onita Boone and Wonder Boy** have been invited to participate in a tour of Japan. He also said that **Reconciled**, a six-member female group from Washington, D.C., has been asked to record vocals for a track by a major record label. This is further confirmation of what this writer believed would happen, because of the talent expected to participate in the Gospel Trail Inc evening of inspirational music, along with fresh unsigned artists.

Fear not if your schedule did not permit you to attend the first in this series of shows, which had the Apollo bulging with people who were dancing with joy in the aisles. There will be more. Upcoming Gospel Trail dates at the Apollo are December 2, 1989 and December 23, 1989 (a Christmas Special).

The amateur talent was outstanding and probably would have left the crowd musically satisfied. However, Gospel Trail, in an effort to assure the attendees are thoroughly satisfied, had several top-name professionals on the show. Included were **J.J. Farley's Original Soul Stirrers**, featuring **Martin Jacox** on lead vocals, **Willie Rogers** (who hits notes so hauntingly remindful of the late **Sam Cooke**, once lead singer for the group), **Ben Odom** on guitar and **Minister Jackie Banks** on lead and bass guitar. **Clarence Fountain & the Five Blind Boys** simply kept the audience mesmerized with their tremendous vocals and audience visits. In addition to Fountain, the group consists of **Jimmy Carter, Joe Watson, Johnny Fields, Bobby Butler, Curtis Foster** (another in the long line of talent from Cincinnati, Ohio, who joined the group a few months ago) and drummer **Phil Crichlow**.

Also on the bill was the electrifying **Professor Charles Smith** and the dynamic **Jenkins Brothers**. Host emcees for the evening were the legendary gospel announcer **T. Ruth, Bobby J of WCBS Radio, Cynthia Jeffers** and **Bobby J, Jr.** A very special thanks is extended to **Mr. Julian Varner**, who served as coordinator for this fabulous affair. He is to be commended for a job very well done.

On behalf of president/publisher **George Albert**, vice president/general manager **Keith Albert** and this writer, *Cash Box* extends its deepest thanks to Ed "Doc" Miller, **Carl Nesfield, William Conyers** and everyone associated with Gospel Trail for making our trip a very pleasantly enjoyable time. Thanks to the audience, the artists, the record companies and churches for your response to the support George Albert has committed to the growth and enhancement of gospel music worldwide on behalf of *Cash Box Magazine*.

In a continuing effort to further the growth of gospel music, artists, companies, concerts, churches and everyone associated with this art form, *Cash Box* has

GOSPEL ALIVE AND WELL: As we move into the '90s it is with great pleasure to report on the continual revitalization of gospel music. I had the distinct pleasure of attending the inaugural concert of **Ed "Doc" Miller and Carl Nesfield's Gospel Trail, Inc** this past Saturday November 4, 1989 at the world famous **Apollo Theatre** in New York.

I would like to take a few moments to reflect on what it was like for me on my first trip ever to the Apollo and my second trip ever to New York. Many people would probably expect that for someone who has been in the radio, records and publications business for 20 years, the trips to N.Y. would have been numerous. Simply stated,

There are many things in life we want to do, some we are able to do and some we are not. From a historical perspective, it was very important for me to attend this show at the Apollo. The show featured the music of artists I grew up listening to as a kid in the cotton fields of Georgia: the **Soul Stirrers** and **Clarence Fountain & the Five Blind Boys.** In this life there are many things we would love to be a part of, therefore I am thankful to God for allowing me the opportunity to safely attend this affair.

I had the honor of being called on the stage, where some of the world's best known performers have gotten their start or enhanced their careers in the music business. Imagine the thrill it was for this country fellow to walk on the stage that

CASH BOX MICRO CHART

BLACK GOSPEL TOP 40 ALBUMS

November 18, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	MISSISSIPPI MASS CHOIR (Malaco 6003)	Mississippi Mass Choir	1	8
2	FLOWING (Malaco 4434)	Truthettes	2	8
3	LIVE IN CHICAGO (Rejoice WR-WC CD8385)	Shirley Ceasar	3	8
4	AVAILABLE TO YOU (Rejoice WR-WC 8418)	Rev. Milton Brunson	4	8
5	WE'RE GOING TO MAKE IT (Savoy 14795)	Myrna Summers	6	8
6	SO SATISFIED (Air 10135)	Luther Barnes & Redd Budd Gospel Choir	5	8
7	LET THE HOLY GHOST LEAD YOU (Malaco 6002)	Florida Mass Choir	7	8
8	ON THE THIRD DAY (Malaco 4435)	Jackson Southernaires	13	8
9	MIGHTY CLOUDS OF JOY (Rejoice WR-WC 8427)	Night Song	10	8
10	HEAVEN (Sparrow SPR 1169)	B.B. & C.C. Winans	9	8
11	HEROS (Light 7115720231)	N.J. Mass Choir	8	8
12	WHO'S ON THE LORD'S SIDE (Savoy 14794)	Rev. Timothy Wright	14	8
13	TOTAL VICTORY (Light 7115720207)	Vicki Winans	16	8
14	WONDERFUL (Light 7115720215)	Bo Williams	15	8
15	JOY THAT FLOODS MY SOUL (Sparrow SPR 1173)	Tramaine Hawkins	17	8
16	BACK TO BASICS (Malaco 4431)	Pilgrim Jubilees	18	8
17	CONQUEROR (Rejoice WR-WC 8400)	Clark Sisters	20	8
18	NO GREATER LOVE (Savoy 14788)	Keith Pringle	11	8
19	MY TIME IS NOT OVER (Word 7015030292)	Albertina Walker	12	8
20	I KNOW WHAT PRAYER CAN DO (I AM WR-WC 8432)	Jesse Dixon	19	8
21	LIVE IN ST. LOUIS (Savoy 7096)	Gospel Music Workshop of America	22	8
22	CAN'T HOLD BACK (Light 7115720292)	L.A. Mass Choir	29	6
23	WE'VE GOT THE VICTORY (Savoy 7093)	Georgia Mass Choir	28	8
24	LIVE IN MEMPHIS (Command CRN 1013)	Nicholas	26	8
25	I LEARNED MY LESSON WELL (Meltone 1508)	Melvin Couch	25	8
26	AWESOME (I AM WR-WC 8391)	Calvin Bridges	21	8
27	WILL YOU BE READY (Light 7115720193)	Commissioned	23	8
28	THE WINANS LIVE AT CARNEGIE HALL (Qwest SLR 7501)	Winans	24	8
29	NEW DIRECTIONS (Meltone 1505)	Soul Stirrers	33	5
30	AMAZING (Light 7115720061)	Kingdom	27	8
31	AIN'T LIFE WONDERFUL (Malaco 4420)	The Williams Brothers	37	3
32	BREATHE ON ME (Savoy 7097)	James Cleveland	38	3
33	YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D184)	Young Artist for Christ	39	3
34	THE STORM IS OVER (Savoy 14798)	Bishop Jeff Banks	36	8
35	CHILDREN IN PRAISE VOL. 1 (Sparrow 1190)	The West Angeles C.O.G.I.C.	40	3
36	Praise 88 (King James/Sound of Gospel)	Rev. James Cleveland	35	8
37	TAKE 6 (Reprise 1-25670)	Take 6	34	8
38	GOD IS A GOOD GOD (Sound of Gospel SOG-177)			DEBUT
39	SAINTS IN PRAISE (Sparrow SPR 1189)	The West Angeles C.O.G.I.C.		DEBUT
40	AND THEY SANG A HYMN (Sound of Gospel SOG-179)	Thomas Whitfield & Co.		DEBUT

joined forces with Gospel Trail Inc relative to advertising in *Cash Box Magazine*. You may contact Ed "Doc" Miller at 2143 Adam C. Powell, 2nd Floor, New York, N.Y. 10027. His phone number is (212) 662-9200; his fax number is (212) 662-9478.

Bob Long



HEAVEN RIGHT HERE ON EARTH: After a recent performance at the Greek Theatre, **CeCe Winans** gathered together with friends to celebrate her birthday. Pictured (l-r) are **Take 6's Cedric Dent, Mervyn Warren and Claude V. McKnight III; Bobby Brown, MCA; BeBe Winans, Capitol; Whitney Houston, Arista; David Thomas of Take 6, Dawn Lewis of A Different World; Mark Kibble of Take 6; CeCe Winans, Capitol and Take 6's Alvin "Vinnie" Chea.**

RHYTHM & BLUES



MICHAEL JEFFRIES (Photo: Michael Miller)

MJ'S DEBUT: The "MJ" we are referring to is **Michael Jeffries**, vocalist/songwriter/producer extraordinaire, and one of the most promising new talents to appear on the music scene as we approach the dawn of a new decade of music. Jeffries has long proven himself, to many of the top industry insiders, a tremendously talented individual.

His dazzling, self-titled debut album for Warner Bros. is a freshly innovative collection of original and vastly diverse material, enhanced by some of the top producers in the industry. The album is the pinnacle of a lifelong ambition for Jeffries, who is sure to be a major star of the '90s.

Despite Jeffries' youth, his career has spanned a great number of years. At age twelve, he formed his first band, specializing in old hits of everyone from James Brown to Sly Stone.

Jeffries, being the driven, ambitious man he is, set out to land himself a recording contract as a solo artist, and this proved to be a wise decision. He kept his skills honed during his demo days by writing jingles and contributing a song to the 1987 movie *Wildcats*. This led him into an infinitely valuable collaboration with **Jeff Lorber** on the album *Private Passion*. At the time, Jeffries' songs were appearing on album after album. They included songs for **Deniece Williams** and the smash hit for the **Boys Club**, entitled "Never Say Never."

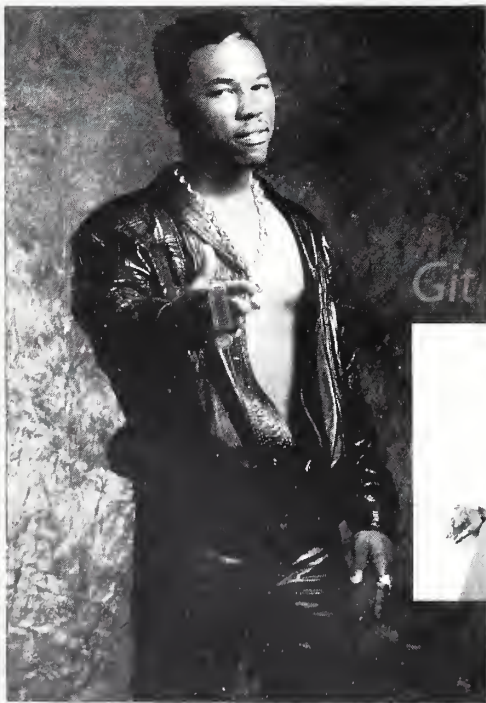
Now Jeffries is doing his own thing, with the help of Warner Bros.' keen-eared A&R vice president **Benny Medina**. Jeffries has had the privilege of working with producers **Jimmy Jam** and **Terry Lewis**, **Jellybean Johnson** and **Eddie F.** His debut single "Not Through Being With You," reunites him with labelmate **Karyn White**, with whom he had worked on various projects with **Jeff Lorber**.

Look for his debut album to be one of the most polished musical works of the new decade. Jeffries is dedication personified and is destined to be one of the top recording artist for years to come.

Standing shoulder to shoulder with Michael Jeffries is his manager **George Smith** (of **Pacific Cal Management**), one of the best and most highly respected in the business. Smith is a very successful businessman in northern California, and was the early guiding force behind the tremendous successes of **Pebbles** and **Bobby Brown**. He is currently managing the careers of **Michael Cooper**, **Body** and **Lia**. He will soon add the solo debut of **Charlie Wilson** (the **Gap Band**) to his ever-growing list of clients.

Bob Long

From the album MOST WANTED



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R&B LPs

November 18, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)	Janet Jackson	3	6
2	TENDER LOVER (Solar/CBS FZ45288)	Babyface	1	16
3	IT'S A BIG DADDY THANG (Cold Chillin'/Warner Bros. 25641)	Big Daddy Kane	2	6
4	SILKY SOUL (Warner Bros. 25802)	Maze Featuring Frankie Beverly	4	8
5	STAY WITH ME (Columbia FC 44367)	Regina Belle	6	8
6	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	5	20
7	HOME (MCA 6312)	Stephanie Mills	7	18
8	SPEND THE NIGHT (Warner Bros. 25940)	The Isley Brothers	8	12
9	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	12	7
10	BIG TYME (MCA 42302)	Heavy D. & The Boyz	10	20
11	NO ONE CAN DO IT BETTER (Ruthless 91275)	The D.O.C.	9	14
12	UNFINISHED BUSINESS (Fresh 92012)	E.P.M.D.	11	14
13	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	13	18
14	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	23	6
15	BE YOURSELF (MCA 6292)	Patti Labelle	14	18
16	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire 26028)	Ice-T	21	3
17	SYBIL (Next Plateau 1018)	Sybil	29	7
18	THE BEST OF LUTHER VANDROSS (Epic EZT 45422)	Luther Vandross	39	2
19	THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 26003)	Biz Markie	25	2
20	AS NASTY AS THEY WANNA BE (Luke Skywalk 107)	2 Live Crew	15	17
21	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	22	35
22	SERIOUS (EMI 90921)	The O'Jays	19	26
23	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	37	7
24	KNOWLEDGE IS KING (Jive 1182)	Kool Moe Dee	18	23
25	CAUGHT IN THE ACT (Orpheus/EMI 75603)	Eric Gable	30	13
26	AFTER 7 (Virgin 91061)	After 7	35	7
27	SPECIAL (Motown 6275)	The Temptations	27	10
28	THE REAL THING (Mercury/PolyGram 838 366)	Angela Winbush	42	3
29	ADVENTURES IN PARADISE (Geffen 24220)	Christopher Williams	31	12
30	MIDNIGHT RUN (Malaco 7450)	Bobby "Blue" Bland	20	14
31	KASHIF (Arista 8595)	Kashif	43	3
32	DON'T BE CRUEL (P)(MCA 42185)	Bobby Brown	16	70
33	GHETTO MUSIC: BLUEPRINT OF HIP-HOP (Jive/RCA 1187)	Boogie Down Prod	24	17
34	2ND WAVE (Columbia 44284)	Surface	34	54
35	DO THE RIGHT THING (Motown 6272)	Soundtrack	33	19
36	DON'T TAKE IT PERSONAL (Arista 8493)	Jermaine Jackson	63	2
37	LET'S GET IT STARTED (P)(Capitol 90924)	M.C. Hammer	26	54
38	HERE I AM (Wing/PolyGram 837 313)	Sharon Bryant	38	15
39	BATMAN SOUNDTRACK (Warner Bros. 25936)	Prince	17	19
40	SEMINAR (Nasty Mix 70150)	Sir Mix-A-Lot	68	2
41	VIBE (Reprise 25807)	Zapp	36	6
42	CHUCKII (Atlantic 81947)	Chuckii Booker	32	22
43	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	41	30
44	RAW (Def Jam FC 45015)	Alyson Williams	48	32
45	WHATEVER IT TAKES (Virgin 91254)	Cheryl Lynn	49	3
46	WALKING WITH A PANTHER (Def Jam/Columbia OC 45172)	L.L. Cool J	40	20
47	ONE BRIGHT DAY (Virgin 91256)	Ziggy Marley & the Melody Makers	44	10
48	SO HAPPY (Columbia OC40970)	Eddie Murphy	28	12
49	IN THA HOOD (On Top 9002)	Success-In-Effect	47	11
50	ALL MY LOVE (Capitol 90641)	Peabo Bryson	46	23
51	ON AND ON (Tin Pan Apple/PolGram 838 867)	Fat Boys	51	4
52	DIAMOND IN THE RAW (Tabu FZ 44147)	S.O.S. Band	57	3
53	THE CHERRY LP (S.D.E.G./Ichiban SDE 4008)	Bobby McClure	58	7
54	EVERYBODY WANTS SOME (Gucci 3314)	Gucci Crew II	54	9
55	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	50	32
56	GOOD TO BE BACK (EMI 48902)	Natalie Cole	55	26
57	GUY (P)(MCA 42176)	Guy	52	70
58	AND THE WINNER IS... (Select 21631)	Chubb Rock With Howie Tee	45	15
59	LARGER THAN LIFE (MCA 6276)	Jody Watley	59	31
60	I GOTATA HABIT (Atlantic 82020)	Cool C	61	8
61	VESTA (A&M 5223)	Vesta	53	17
62	WILD & LOOSE (Capitol 90926)	Oaktown's 3.5.7.	56	28
63	IRRESISTIBLE (Island 91235)	Miles Jaye	64	25
64	SERIOUS BUSINESS (Mercury/PolyGram 836 952)	Third World	60	21
65	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	62	44
66	RICH AND POOR (Warner Bros. 26002)	Randy Crawford	DEBUT	
67	YOU CAN'T HOLD ME BACK (Priority 57114)	Awesome Dre & the Hardcore Committee	DEBUT	
68	A SHADE OF RED (Virgin 91269)	Redhead Kingpin	71	10
69	CRAZY NOISE (Fresh 82011)	Steze	RE-ENTRY	
70	ALL NIGHT (Elektra 60858)	Entouch	69	16
71	SMOOVE (Columbia FC 45216)	Full Force	RE-ENTRY	
72	BETWEEN FRIENDS (Tabu FZ 40882)	Rhonda Clarke	72	3
73	IT'S REAL (Warner Bros. 25924)	James Ingram	70	5
74	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	74	43
75	STRAIGHT OUTTA COMPTON (G) (Ruthless 57102)	N.W.A.	75	37

CASH BOX CHARTS

TOP R&B SINGLES

The grey shading represents a bullet, indicating strong upward movement.

November 18, 1989



#1 Single: Jermaine Jackson



#1 Debut: Timmy Gatling #80



To Watch: Quincy Jones #46

		Total Weeks ▼		Last Week ▼				Total Weeks ▼		Last Week ▼	
1	DON'T TAKE IT PERSONAL (Arista AS1-9875)	Jermaine Jackson	4	12	51	RHYTHM NATION (A&M 1455)	Janet Jackson	68	2		
2	ROCK WIT' CHA (MCA 53652)	Bobby Brown	2	13	52	SISTER ROSA (MCA 53730)	James "J.T." Taylor	61	3		
3	EVERYTHING (MCA 53714)	Jody Watley	5	11	53	I WANNA COME BACK (Warner Bros 22863)	James Ingram	33	14		
4	HOME (MCA 53712)	Stephanie Mills	9	10	54	YOU'LL NEVER WALK ALONE (Warner Bros. 7-22748)	The Isley Brothers	58	4		
5	(DON'T U KNOW) I LOVE YOU (Atlantic 7-88831)	Chuckii Booker	8	12	55	JUST A FRIEND (Cold Chillin'/Warner Bros. 7-22900)	Biz Markie	66	4		
6	YOU ARE MY EVERYTHING (Columbia 38-69016)	Surface	1	13	56	SLOW DOWN (Warner Bros. 7-22858)	Karyn White	35	8		
7	I'M STILL MISSING YOU (Tabu 69054)	S.O.S. Band	11	11	57	BLAME IT ON THE RAIN (Arista 1-9904)	Milli Vanilli	69	3		
8	HERE AND NOW (Epic E2 45320)	Luther Vandross	13	6	58	PUT YOUR MOUTH ON ME (Columbia 38-68897)	Eddie Murphy	38	17		
9	EVERYTIME I TRY TO SAY GOODBYE (Virgin 7-99180)	Cheryl Lynn	10	11	59	SILKY SOUL (Warner Bros. 7-22738)	Maze Featuring Frankie Beverly	80	2		
10	PERSONALITY (Arista 1-9890)	Kashif	15	9	60	SMOOTH OPERATOR (Warner Bros. Cold Chillin' 7-22867)	Big Daddy Kane	39	12		
11	BABY COME TO ME (Columbia 38-68969)	Regina Belle	3	15	61	RICH GIRLS (EMI 56142)	R.J.'s Latest Arrival	65	4		
12	IT'S THE REAL THING (Mercury 816 008)	Angela Winbush	18	7	62	WHY YOU WANNA LOVE ME LIKE THAT (Valley Vue 75749)					
13	SOMEBODY FOR ME (Uptown 53718)	Heavy D. & The Boyz	21	8			The Manhattans	64	3		
14	JUST CALL MY NAME (Def Jam 38-69072)	Alyson Williams	19	9	63	I GO TO WORK (Jive/RCA 1264-1-JD)	Kool Moe Dee	40	13		
15	KNOCKIN' ON HEAVEN'S DOOR (Warner Bros. 7-22865)	Randy Crawford	22	8	64	MAKE IT LIKE IT WAS (Columbia 38-73022)	Regina Belle	72	2		
16	OOH BABY BABY (Warner Bros./Reprise 7-22489)	Zapp	17	9	65	ALL NITE (Elektra 7-79260)	Entouch Featuring Keith Sweat	78	2		
17	NEW JACK SWING (Motown 1979)	Wrecks-N-Effect	16	11	66	SPECIAL (Motown 2004)	Temptations	71	2		
18	I AIN'T NOTHIN' IN THE WORLD (Atlantic 7-88826)	Miki Howard	23	8	67	ALL I WANT FROM YOU (Motown MOT-1974)	The Temptations	41	15		
19	STATE OF ATTRACTION (Tabu/CBS ZS4 6900)	Rhonda Clark	6	13	68	HIGHER THAN HIGH (Paisley Park 7-22907)	Tony Lemans	70	4		
20	MISS YOU MUCH (A&M 1445)	Janet Jackson	7	12	69	NEVER GIVE UP (Mercury/Polygram 876 073-7)	Kool & The Gang	74	3		
21	YO MISTER (MCA 53728)	Patti Labelle	25	5	70	RIGHT AND HYPE (Reprise 7-22872)	Abstrac	79	3		
22	I'M NOT SOUPPED (Atlantic 88818)	Troop	28	9	71	I WANNA BE RICH (Solar 74005)	Calloway	77	2		
23	CAN I? (Geffen 7-22795)	David Peaston	31	6	72	GIRL I'M GONNA MISS YOU (Arista 1-9870)	Milli Vanilli	42	12		
24	PARTYMAN (Paisley Park Warner Bros. 7-22814)	Prince	12	12	73	TEST OF TIME (Island 0-96530)	Will Downing	89	4		
25	DR. SOUL (Atlantic 7-88812)	Foster/McElroy	36	7	74	NO FRIEND OF MINE (Warner Bros. 7-22769)	Club Nouveau	87	2		
26	ALL OF MY LOVE (Capitol V-15493)	Gap Band	30	4	75	PUMP UP THE JAM (SBK 19701)	Technotronic featuring Felly	DEBUT			
27	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams	14	16	76	CELEBRATE NEW LIFE (Capitol 44362)	Bebe & Cece Winans	53	12		
28	BACK TO LIFE (Virgin 7-99171)	Soul II Soul	20	15	77	YOUR SWEETNESS (Motown 1976)	Good Girls	93	2		
29	I JUST WANNA LOVE YOU (Polydor 889-9107)	Main Ingredient	32	7	78	LIVING LARGE (Virgin)	E. U.	81	3		
30	FOOLISH HEART (Wing 889 878-7)	Sharon Bryant	34	8	79	DON'T CHA' THINK (Virgin 99143)	After 7	83	2		
31	I'M IN DANGER (Capitol 444161)	Mother's Finest	24	14	80	HELP (Tommy Boy/Warner Bros. 7-22813)	Timmy Gatling	DEBUT			
32	TENDER LOVER (Solar/E.P.A. ZF4 47003)	Babyface	49	4	81	AS A MATTER OF FACT (EMI-50231)	Natalie Cole	47	7		
33	BUST A MOVE (Delicious Vinyl/Island 105)	Young M.C.	26	15	82	FRIENDS B-4 LOVERS (Columbia 38-73110)	Full Force	91	2		
34	LICENSE TO CHILL (Jive 1279-4-JS)	Billy Ocean	51	4	83	SMILIN' (Atlantic 7-88959)	Levert	48	15		
35	LOVE HAS GOT TO WAIT (Orpheus 72257)	Eric Gable	43	5	84	'TIL THE MONEY'S GONE (Columbia 38-73018)	Eddie Murphy	63	4		
36	KISS YOUR TEARS AWAY (Columbia 38-69077)	Lisa Lisa & Cult Jam	44	8	85	HEAT OF THE MOMENT (Virgin 7-99204)	After 7	67	17		
37	GIMME YOUR LOVE (Arista 9884)	Aretha Franklin & James Brown	37	6	86	I DESIRE (Columbia 38-73020)	Newkirk	DEBUT			
38	I THINK I CAN BEAT MIKE TYSON (Jive 1282)				87	OUT OF MY MIND (EMI B-50212)	O'Jays	73	17		
		D.J. Jazzy Jeff & The Fresh Prince	54	3	88	DON'T SAY GOOD-BYE (PolyGram 876 0027)	Walter Beasley	75	7		
39	PERPETRATOR (A&M AM 1449)	Randy & The Gypsie	45	6	89	BABIES HAVING BABIES (Trumpet 166)	Terry Tate	76	18		
40	LET'S GET IT ON (Island 96522)	By All Means	57	5	90	REALISTIC (Verndetta 7026/A&M)	Shirley Lewis	DEBUT			
41	DON'T MAKE ME OVER (Next Plateau 50107)	Sybil	27	14	91	I LOVE THE BASS (Enigma 75524)	Bardeux	82	9		
42	SERIOUS HOLD ON ME (EMI 50231)	O'Jays	46	5	92	I PROMISE (EMI 50228)	Mikki Bleu	84	7		
43	WHATCHA GONNA DO? (RCA 9094)	Tyler Collins	50	5	93	SAY NO GO (Tommy Boy 934)	De La Soul	85	9		
44	WHAT YOU NEED (Motown 1978)	Stacy Lattisaw	59	5	94	CAN'T GET OVER YOU (Warner Bros. 22895)	Maze	86	16		
45	ALL MY LOVE (Capitol 44429)	Peabo Bryson	29	15	95	IT'S FUNKY ENOUGH (Atlantic Ruthless 96549)	The D.O.C.	88	12		
46	I'LL BE GOOD TO YOU (Warner Bros. 22697)	Quincy Jones	62	2	96	ME SO HORNY (Skywalker 127)	The 2 Live Crew	90	8		
47	TAKE GOOD CARE OF YOU AND ME (Arista AS1-9901)				97	FEEL SO GOOD (Motown MOT-1996)	Perri	92	10		
		Dionne Warwick & Jeffrey Osborne	56	5	98	BREATHE LIFE INTO ME (Island 7-99178)	Mica Paris	94	14		
48	SUPER LOVER (Tommy Boy 934)	Barry White	52	9	99	HOW YOU FEEL (A & M 1443)	Vesta	95	7		
49	DID'NT I (BLOW YOUR MIND) (Columbia 38-68960)	New Kids On the Block	60	4	100	2300 JACKSON STREET (Epic 38-68897)	The Jacksons	96	17		
50	REAL LOVE (Atlantic 7-88816)	Sky	55	4							

CASH BOX CHARTS

TOP 200 ALBUMS

The grey shading represents a bullet, indicating strong upward movement.

(G) = GOLD (RIAA Certified)
(P) = PLATINUM (RIAA Certified)

November 18, 1989



Top Debut: Grateful Dead #28

		Total Weeks ▼	Last Week ▼
1	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)RCA 8.98	JANET JACKSON	1 7
2	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	2 35
3	CROSSROADS (Elektra 60888)WEA 8.98	TRACY CHAPMAN	3 5
4	STEEL WHEELS (Columbia 45333)CBS	THE ROLLING STONES	4 10
5	STORMFRONT (Columbia 44366)CBS	BILLY JOEL	14 3
6	PUMP (Geffen GHS 24254)WEA 8.98	AEROSMITH	5 8
7	THE SEEDS OF LOVE (Fontana 838730)POL	TEARS FOR FEARS	6 7
8	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	8 51
9	DR. FEELGOOD (Elektra 60829)WEA 8.98	MOTLEY CRUE	7 9
10	COSMIC THING (Reprise 26854)WEA 8.98	B52'S	10 19
11	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	9 64
12	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98	YOUNG M.C.	12 9
13	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	11 28
14	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	SOUL II SOUL	13 20
15	CRY LIKE A RAINSTORM — HOWL LIKE THE WIND (Elektra 60872)WEA 8.98	LINDA RONDSTADT (Featuring Aaron Neville)	20 5
16	BRAVE AND CRAZY (Island 91285)WEA 8.98	MELISSA ETHRIDGE	16 7
17	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	15 37
18	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	17 41
19	OH MERCY (Columbia 45281)CBS	BOB DYLAN	21 7
20	FLYING COWBOYS (Geffen 24246)WEA 8.98	RICKIE LEE JONES	25 6
21	FREEDOM (Reprise 25899)WEA 8.98	NEIL YOUNG	27 5
22	TENDER LOVER (Solar 45288)CBS	BABYFACE	22 17
23	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98	2 LIVE CREW	23 18
24	HEART OF STONE (Geffen 24239)WEA 8.98	CHER	18 18
25	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	19 27
26	REPEAT OFFENDER (EMI 90380)CAP 9.98	RICHARD MARX	26 27
27	BAD ENGLISH (Epic OE 45083)CBS	BAD ENGLISH	30 19
28	BUILT TO LAST (Arista)RCA 8.98	GRATEFUL DEAD	DEBUT
29	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	DON HENLEY	24 19
30	MERRY MERRY CHRISTMAS (Columbia FC 45280)CBS	NEW KIDS ON THE BLOCK	31 5
31	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire 26028)WEA	ICE-T	36 4
32	TRASH (Epic 45137)CBS	ALICE COOPER	29 15
33	FOREIGN AFFAIR (Capitol 91873)CAP 8.98	TINA TURNER	28 7
34	MOTHER'S MILK (EMI-92152)CAP 8.98	RED HOT CHILI PEPPERS	34 11
35	THE SENSUAL WORLD (Columbia 44164)CBS	KATE BUSH	49 3
36	NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98	RANDY TRAVIS	37 5
37	THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS	BONHAM	38 7
38	GUITAR SHOP (Epic OE 44313)CBS	JEFF BECK	35 5
39	A COLLECTION: GREATEST HITS AND MORE (Columbia 45369)CBS	BARBARA STREISAND	44 5
40	HOT IN THE SHADE (PolyGram 838 913)POL	KISS	46 3
41	THE BEST OF LUTHER...THE BEST LOVE (Epic 45320-EK45423)CBS	LUTHER VANDROSS	54 3
42	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	32 40
43	FLYING IN A BLUE DREAM (Relativity 88561-1015)IND 8.98	JOE SATRIANI	DEBUT
44	EYES ON THIS (First Priority/Atlantic 91304)WEA 8.98	MC LYTE	45 6
45	WE TOO ARE ONE (Arista 8606)RCA 8.98	EURYTHMICS	48 8
46	CUTS BOTH WAYS (Epic 45217)CBS	GLORIA ESTEFAN	33 17
47	STAY WITH ME (Columbia 44367)CBS	REGINA BELLE	51 11
48	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941)WEA 8.98	BIG DADDY KANE	40 7
49	LEGACY (RCA 9694-1-R)RCA 8.98	POCO	50 9

Total Weeks ▼
Last Week ▼

50	NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98	THE D.O.C.	42 15
51	SILKY SOUL (Warner Bros. 25802)WEA 8.98	MAZE FEATURING FRANKIE BEVERLY	43 9
52	REI-MOMO (Sire 1-25990)	David Byrne	52 4
53	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98	ELTON JOHN	41 10
54	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	47 71
55	RUNAWAY HORSES (MCA 6339)MCA 8.98	BELINDA CARLISLE	58 4
56	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	BIZ MARKIE	61 4
57	NEW KIDS ON THE BLOCK (Columbia FC 40475)CBS	NEW KIDS ON THE BLOCK	39 6
58	BLOW MY FUSE (Atlantic 81877)WEA 8.98	KIX	59 7
59	BIG TYME (MCA 42302)MCA 8.98	HEAVY D. & THE BOYZ	60 21
60	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	53 33
61	VIVID (P) (Epic BFE 44099)CBS	LIVING COLOUR	57 53
62	BATMAN SOUNDTRACK (Warner Bros. 25936) 8.98	PRINCE	56 20
63	WILD! (Sire/Reprise 26026)WEA 8.98	ERASURE	82 2
64	TWICE SHY (Capitol 90640)CAP 9.98	GREAT WHITE	55 29
65	AND IN THIS CORNER... (Jive 1188)RCA 8.98	D.J. JAZZY JEFF & THE FRESH PRINCE	DEBUT
66	SYBIL (Next Plateau 1018)IND 8.98	SYBIL	69 6
67	LOOK SHARP! (EMI 91098)CAP 9.98	ROXETTE	70 31
68	SOUL PROVIDER (Columbia 45012)CBS	MICHAEL BOLTON	68 17
69	BIG GAME (Atlantic 81969)WEA 8.98	WHITE LION	62 20
70	SEE THE LIGHT (Arista AL 8553) 8.98	THE JEFF HEALEY BAND	63 20
71	BLIND MAN'S ZOO (Elektra 60815)WEA 9.98	10,000 MANIACS	64 25
72	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	65 38
73	ONE BRIGHT DAY (Virgin 91256)WEA 8.98	ZIGGY MARLEY & THE MELODY MAKERS	66 15
74	ROCK ISLAND (Chrysalis F121708)CBS 8.98	JETHRO TULL	67 8
75	JUST LOOKIN' FOR A HIT (Reprise 25989)WEA 8.98	DWIGHT YOAKUM	76 5
76	LET'S GET IT STARTED (G) (Capitol C1-90924)CAP 8.98	M.C. HAMMER	71 56
77	24/7(4TH & B'Way/Island 4011)WEA 8.98	DINO	72 21
78	ENUFF Z'NUFF (Atco/Atlantic 91262)WEA 8.98	ENUFF Z'NUFF	79 6
79	INDIGO GIRLS (Epic 45044)CBS	INDIGO GIRLS	77 33
80	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98	TESLA	78 3
81	SONIC TEMPLE (Beggars Banquet/Sire/Reprise 25871)WEA 9.98	THE CULT	75 30
82	WHAT YOU DON'T KNOW (Arista)RCA 8.98	EXPOSE	81 21
83	IN STEP (Epic 45024)CBS	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	74 21
84	HERE TODAY, TOMORROW, NEXT WEEK! (Elektra 60860)WEA 8.98	SUGARCUBES	73 6
85	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	80 59
86	DIAMONDS IN THE ROUGH (Tabu/Epic 44147)CBS	S.O.S.	87 4
87	LIFE IS...TOO SHORT(RCA 1149-1-J)RCA 8.98	TOO SHORT	85 40
88	SEMINAR (Nasty Mix 70150)	SIR MIX-A-LOT	DEBUT
89	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	90 33
90	MARTIKA (Columbia SL 44290)CBS	MARTIKA	83 21
91	WINGER (G) (Atlantic 81867)WEA 8.98	WINGER	84 59
92	A NEW FLAME (Elektra 60828)WEA 8.98	SIMPLY RED	86 37
93	SOUND + VISION (Ryko 122)IND 65.98	DAVID BOWIE (Box Set)	88 6
94	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	92 44
95	SUPRISE ATTACK (A&M SP 5261)RCA 8.98	TORA TORA	89 17
96	COCKED & LOADED (Vertigo 838 592)POL	L.A. GUNS	91 11
97	HOME (MCA 6312)MCA 8.98	STEPHANIE MILLS	96 18
98	GORKY PARK (Mercury 838628)POL	GORKY PARK	95 11
99	TROUBLE WALKIN' (MegaForce/Atlantic 82942)WEA 8.98	ACE FREHLEY	119 2
100	CAN'T FIGHT FATE (Arista 8581)RCA 8.98	TAYLOR DAYNE	DEBUT
101	WAKE ME WHEN IT'S OVER (Elektra 60883)WEA 8.98	FASTER PUSSYCAT	97 9
102	PSYCHO CAFE (Mechanic/MCA 6300)MCA 8.98	BANG TANGO	93 16
103	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	94 116
104	STILL CRUSIN' (Capitol 92639)CAP 8.98	THE BEACH BOYS	98 11
105	THE BEST OF DARK HORSE (Dark Horse/Warner Bros. 25786)WEA 8.98	GEORGE HARRISON	111 2
106	BE YOURSELF (MCA 6292)MCA 8.98	PATTI LABELLE	101 19
107	SPEND THE NIGHT (Warner Bros. 25940)WEA 8.98	THE ISLEY BROTHERS (Featuring Ronald Isley)	102 13
108	WHEN HARRY MET SALLY... (Columbia 45319)CBS	SOUNDTRACK (FEATURING HARRY CONNICK JR.)	99 15

CASH BOX CHARTS

TOP 100 SINGLES

The grey shading represents a bullet, indicating strong upward movement.

November 18, 1989



#1 Single: Bad English



#1 Debut: New Kids #63



To Watch: Rolling Stones #42

		Total Weeks Last Week ▼		Total Weeks Last Week ▼
1	WHEN I SEE YOU SMILE (Epic 34-69082)		Bad English	3 9
2	BLAME IT ON THE RAIN (Arista 1-9904)		Milli Vanilli	10 6
3	THE WAY THAT YOU LOVE ME (Virgin 7-99982)		Paula Abdul	5 9
4	LISTEN TO YOUR HEART (EMI 50223)		Roxette	1 13
5	ANGELIA (EMI B-50216)		Richard Marx	9 7
6	LOVE SHACK (Reprise 7-22817)		B-52's	8 13
7	SOWING THE SEEDS OF LOVE (PolyGram 874 4710)		Tears For Fears	2 12
8	WE DIDN'T START THE FIRE (Columbia CSK 73021)		Billy Joel	13 6
9	COVER GIRL (Columbia 38-69088)		New Kids On The Block	4 10
10	GET ON YOUR FEET (Epic 34-69064)		Gloria Estefan	16 8
11	POISON (Epic 34-68958)		Alice Cooper	15 11
12	LOVE IN A ELEVATOR (Geffen 7-22845)		Aerosmith	6 12
13	DIDN'T I BLOW (YOUR MIND) (Columbia 38-36960)		New Kids on The Block	14 9
14	BACK TO LIFE (Virgin 7-99171)		Soul II Soul	20 7
15	DON'T KNOW MUCH (Elektra 7-69261)		Linda Ronstadt with Arron Neville	25 8
16	DON'T CLOSE YOUR EYES (Atlantic 7-88902)		Kix	23 7
17	WITH EVERY BEAT OF MY HEART (Arista AS1-9895)		Taylor Dayne	22 5
18	ROCK WIT'CHA (MCA 53652)		Bobby Brown	7 13
19	ANOTHER DAY IN PARADISE (Atlantic 7-88774)		Phil Collins	32 3
20	LEAVE A LIGHT ON (MCA 53709)		Belinda Carlisle	26 8
21	HEALING HANDS (MCA 53692)		Elton John	11 13
22	THE BEST (Capitol B-44442)		Tina Turner	12 12
23	MISS YOU MUCH (A&M 1445)		Janet Jackson	17 12
24	SUGAR DADDY (Warner Bros. 22819)		Thompson Twins	24 9
25	LIVING IN SIN (Mercury Polygram 876 070-7)		Bon Jovi	29 7
26	DON'T SHUT ME OUT (Chrysalis 23389)		Kevin Paige	30 13
27	SUNSHINE (Island/4th & Broadway 7489)		Dino	27 10
28	CALL IT LOVE (RCA 9039-2-RDJ)		Poco	18 13
29	THE LAST WORTHLESS EVENING (Geffen 7-22771)		Don Henley	34 7
30	JUST LIKE JESSE JAMES (Geffen 7-22844)		Cher	36 5
31	JUST BETWEEN YOU AND ME (Atlantic 88781)		Lou Gramm	41 4
32	DR. FEELGOOD (Elektra 69271-4)		Motley Crue	19 12
33	RHYTHM NATION (A&M 1455)		Janet Jackson	68 2
34	BUST A MOVE (Island/Delicious Vinyl 105)		Young M.C.	21 8
35	LICENCE TO CHILL (Jive 1279-4-JS)		Billy Ocean	38 7
36	THE ANGEL SONG (Capitol 44449)		Great White	39 9
37	OH FATHER (Sire/Warner Bros. 4/7-22723)		Madonna	52 3
38	MIXED EMOTIONS (Columbia 38-69008)		The Rolling Stones	28 12
39	THE ARMS OF ORION (Warner Bros. 7-22757)		Prince (with Sheena Easton)	55 4
40	DON'T MAKE ME OVER (Next Plateau 325)		Sybil	45 6
41	LOVE SONG (Elektra 7-69280)		The Cure	31 16
42	ROCK AND A HARD PLACE (Columbia 38-73057)		Rolling Stones	57 3
43	EVERYTHING (MCA 53714)		Jody Watley	49 5
44	I LIVE BY THE GROOVE (Chrysalis B-23427)		Paul Carrack	47 5
45	LOVE SONG (Geffen 7-22856)		Tesla	50 5
46	HOW I AM SUPPOSED TO LIVE WITHOUT YOU (Columbia 38-73017)		Michael Bolton	53 4
47	WHEN I LOOKED AT HIM (Arista AS1-9868)		Expose	33 14
48	ME SO HORNY (Skywalker 130)		The 2 Live Crew	48 7
49	IT'S NO CRIME (Solar 4-68966)		Babyface	35 14
50	DON'T ASK ME WHY (Arista AS 1-9880)		Eurythmics	37 8
51	PUMP UP THE JAM (SBK 07311)		Technotron (featuring Felly)	63 4
52	GLAMOUR BOYS (Epic 34-68548)		Living Colour	40 13
53	FREE FALLIN' (MCA AC-53728)		Tom Petty	58 3
54	IF I COULD TURN BACK TIME (Geffen 7-22886)		Cher	42 19
55	WHEN THE NIGHT COMES (Capitol 44437)		Joe Cocker	69 3
56	THE WAY TO YOUR HEART (EMI 50217)		Soul Sister	44 9
57	FOOL FOR YOUR LOVING (Geffen 4-22715)		Whitesnake	60 3
58	HEAVEN (Columbia 38-68985)		Warrant	46 17
59	IT'S NOT ENOUGH (RCA 9032-7-R)		Starship	51 16
60	SOLD ME DOWN THE RIVER (I.R.S. 73002)		The Alarm	66 4
61	TALK TO MYSELF (Geffen 7-22936)		Christopher Williams	59 11
62	BABY COME TO ME (Columbia 38-68969)		Regina Belle	62 6
63	THIS ONE'S FOR THE CHILDREN (Columbia 38-73064)		New Kids On The Block	DEBUT
64	I'M A BELIEVER (A & M 1454)		Giant	65 5
65	GIRL I'M GONNA MISS YOU (Arista AS1-9870)		Milli Vanilli	54 16
66	CHERISH (Sire 4-7-22883)		Madonna	43 14
67	GIRL I AM SEARCHING FOR YOU (LMR 74005)		Stevie B	67 5
68	I'M NOT THE MAN I USED TO BE (I.R.S./MCA 53666)		Fine Young Cannibals	72 4
69	MY HEART SKIPS A BEAT (Capitol 44436)		The Cover Girls	70 10
70	I'LL BE GOOD TO YOU (Warner Bros.)		Quincy Jones	DEBUT
71	WHAT I LIKE ABOUT YOU (Wing/Polygram 889 678-7)		Michael Morales	71 14
72	(YOU'RE MY ONE AND ONLY) TRUE LOVE (Vendetta 1433)		Seduction	64 15
73	LET GO (Wing/Polygram 871 722-7)		Sharon Bryant	73 14
74	PRETENDING (Reprise/Warner Bros. 4/7-22732)		Eric Clapton	79 2
75	DON'T LOOK BACK (I.R.S. 53695)		Fine Young Cannibals	74 15
76	NEW THING (Atco 7-99207)		Enuff Z'Nuff	DEBUT
77	RADAR LOVE (Atlantic 7-88836)		White Lion	77 8
78	DON'T WANNA LOSE YOU (Epic 34-68959)		Gloria Estefan	78 20
79	RUNNIN' DOWN A DREAM (MCA 53682)		Tom Petty	80 15
80	TWO TO MAKE IT RIGHT (Vendetta 1464/A&M)		Seduction	DEBUT
81	HANGIN' TOUGH (Columbia 38-68960)		New Kids On The Block	84 18
82	SWING THE MOOD (Atco 7-99140)		Jive Bunny And The Mastermixers	DEBUT
83	KEEP ON MOVN' (Virgin 7-99205)		Soul II Soul	82 20
84	THAT'S THE WAY (SBK-07303)		Katrina and the Waves	85 17
85	YOU ARE MY EVERYTHING (Columbia 38-73035)		Surface	90 2
86	BIG TALK (Columbia 38-69016)		Warrant	86 2
87	COLDHEARTED (Virgin 7-99196)		Paula Abdul	83 22
88	BACK TO THE BULLET (Polydor 889 976-4)		Saraya	93 2
89	I LOVE THE BASS (Enigma 75047)		Bardeux	87 9
90	DON'T TAKE IT PERSONAL (Arista 1-9875)		Jermaine Jackson	DEBUT
91	CROSSROADS (Elektra 7-69273)		Tracy Chapman	88 3
92	I FEEL THE EARTH MOVE (Columbia 38-68996)		Martika	56 12
93	CONGRATULATIONS (A&M 1407)		Vesta	89 10
94	18 AND LIFE (Atlantic 7-88883)		Skid Row	61 19
95	FRIENDS (MCA 53660)		Jody Watley with Eric B. and Rakim	91 22
96	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)		Surface	94 20
97	PARTYMAN (Paisley Park/Warner Bros. 7-22814)		Prince	75 13
98	RIGHT HERE WAITING (EMI 50219)		Richard Marx	95 20
99	TALK IT OVER (RCA 8802)		Grayson Hugh	96 21
100	ANGEL EYES (Arista 1-9808)		Jeff Healy Band	92 25

Vince Gill: His Music Is Pure and Simple

BY KAY KNIGHT

VINCE GILL IS DEFINITELY not a newcomer to the music industry. He is considered by his peers to be one of the most gifted and talented individuals in the business. For years he has been a much sought-after session musician and has played on some of the biggest and best artists' albums. His songwriting is as highly respected as his guitar playing. Even though Gill has been heavily involved in the business for years, only now is he finally coming into his own as the extremely brilliant entertainer that he is.

A lot of things are happening in Gill's career right now. His debut album on MCA Records, *When I Call Your Name*, is getting rave reviews. His current single, "Never Alone," is rapidly climbing the national country charts and is now at #19 on the *Cash Box* Top 100 Country Singles chart.

"I'm real excited about being with MCA and about working with Tony Brown again," Gill says excitedly. "We never had the chance to follow through with what we both kind of had in mind for me, so I'm real pleased to be back with him."

Gill is referring to his days with RCA Records. Tony Brown, whom Gill met when Brown was Emmylou Harris' pianist, was then in an A&R position at RCA. Brown signed Gill to RCA in 1984, but before they could make any records together, Brown moved to MCA.

Three albums with RCA yielded Gill several Top Ten singles, including "If It Weren't For Him" (a duet with Rosanne Cash), "Oklahoma Borderline," "Cinderella" and "Everybody's Sweetheart," a goodnatured complaint about the success of his wife Janis, one of the duo Sweethearts of the Rodeo.

"I've been frustrated with my career at times, but not at *anyone*. It's not RCA's fault that things didn't work out there," Gill says, matter-of-factly. "They didn't make those records I was putting out, I did. I sometimes think, well, I made the right record for that record company, but that's stupid. You have to make the records you believe in making, and stand by them. In the majority of the cases, with the other three albums, I'm proud of them and I'm certainly not laying blame with anyone but myself for the ones I'm not satisfied with."

Gill's musical career has changed periodically through the years, but his musical style has remained the same and he has never forgotten his musical roots.

Gill grew up in Oklahoma playing bluegrass and country music. His first instruments were the four-string tenor guitar and his dad's banjo. In high

school, he made a name for himself in bluegrass circles as a member of Mountain Smoke, whose credits included opening a concert for the pop group Pure Prairie League (best known for "Amy" and "Let Me Love You Tonight"). The summer after high school, Gill headed to Louisville, Kentucky to join the Bluegrass Alliance, a progressive bluegrass group whose members at that time included Sam Bush and Dan Crary.

After a year with Bluegrass Alliance, Gill headed for California and a two-year stint with the group Sundance, after which time he joined Pure Prairie League and recorded three albums with them as their lead singer. What Gill was doing with Pure Prairie League was considered rock and roll then, but country music has changed a lot since those days.

"I think what we have now is a whole new age bracket of listeners that have really tried to find a place to go on the radio dial," Gill reflects. "That's kind of a natural progression in that kids that were 20 years old when I was 20 are now 35 or so and settled down a little bit and looking for the kind of music they liked back then."

Gill says a lot of the music of that era had a lot more country influence than people wanted to admit. A lot of the early bands had serious ties to country music, but because it came out of Los Angeles or out of that rock and roll side as opposed to the country side, it was thought of as rock and roll and not country.

"You've got a lot of new artists today that have that music as *their* influence," Gill notes.

Those influences were important to Gill and to his friend and fellow country artist Rodney Crowell, whom Gill met in L.A. about 12 years ago. One of Gill's favorite songs, "Till I Gain Control," was written by Emmylou Harris' then-guitar player—none other than Rodney Crowell.

"I was singing that tune at the Troubadour in L.A., when Rodney came out of the audience and introduced himself," Gill remembers. "I had no idea who he was and I had never met him. He was playing with Guy Clark that night I met him. We've been friends ever since."

Gill considers that Crowell also writes and performs music that's in the same vein as his own, and says both have encountered some resistance as country entertainers along the way. "We're not as radical as sometimes we're made out to be, because we do have a serious love for even more traditional country music than a lot of people perceive country music to



VINCE GILL (Photo: Beverly Parker)

be...you know with Hank Williams and early Buck Owens and that era of music," Gill explains. "We have a real serious love for it, but we sometimes don't get the credit where credit is due for some of *those* influences as much as we get more credit for liking the Beatles and Dylan and that era of people too."

Gill may not have gotten the credit he deserves in the past for loving his country music roots, but he is certainly beginning to be accepted now into the fold of the country music industry. Gill admits that a lot of the initial resistance may have been in his own mind.

"I think there was more a mentality on *my* part that I wouldn't be accepted in my mind, but not in theirs," Gill says, thoughtfully. "That's another thing that rides the other side of the fence and it sometimes causes it...you make yourself believe all these things that you think people think about you and it's not really true. I've found that to be the case. Sometimes I'm my own worst enemy."

"I have opinions, but sometimes I'm not able to express them as openly as I'd like to," Gill admits. "But I've mellowed quite a bit from my Big Stance days and fighting the system. I think I created a lot of that in my own mind."

Gill is definitely getting to express his own opinion about his music these days and *When I Call Your Name* captures for the first time the full range of the talent that is Vince Gill.

"This record has gotten a lot more simple. The vocals are way out front where it hasn't been in the past," Gill says. "There's not a lot of stacked harmonies on the record. I don't do hardly any of the harmony on this one. I've got Emmylou, Patty Loveless and Kathie Baillie on harmonies and there's a duet with Reba [McEntire]."

Gill says this *is* probably more Vince Gill than anything he has ever done. "When people come to see me when I play locally in Nashville at the Bluebird Cafe and the Cockeyed Camel, they tell me, 'Man, that's the way your records need to sound and feel.' There was really a conscious effort

between Tony [Brown] and myself on production not to trick it up, but to come across so people can hear my music—pure and simple."

Gill is now out on the road, touring to promote this album. He will wind up doing 24 shows in 27 days this month. He then goes directly into a two-week Western U.S./Canadian tour with Rodney Crowell. A video will soon be in production for release with his next single, "When I Call Your Name," and he is scheduled to be on the road until Christmas.

Things may be pretty hectic right now for Gill, but he is determined never to stray from the real pleasures of his music. "I think that I'll always stay the same, no matter how great or how poor my records do. The session work that I do with all the other artists, I'm going to continue to do as long as they keep calling," Gill says, seriously. "Because when I'm doing that, I'm really raising the consciousness of some of the people who really don't understand all the makings of a record. You know, I'm still a musician and when I get to playing and singing on those records, I'm serious about the contribution I'm trying to make to the project."

"A lot of times people don't understand how much those people contribute to the making of a good record," Gill says, "and I think the backup singers and the musicians are pretty much the unsung heroes of the music industry and have been for a long time. A lot of people do read the backs of albums to see who worked on that record, but a lot of people *don't*. I think a lot more people should, and a lot more emphasis should be put on the supporting cast. I'm really lucky to be able to do as much as I do."

We're sure that Gill's peers are glad he plans to continue his session work and his songwriting. He is truly a pure-voiced singer, an impressive guitarist and a compelling songwriter, all rolled into one. His talent and his music, pure and simple, are broad enough to appeal to everyone—to those who make music as well as those who love it. ○

CASH BOX CHARTS

COUNTRY SINGLES

The grey shading represents a bullet, indicating strong upward movement.

November 18, 1989



#1 Single: Oak Ridge Boys



#1 Debut: George Jones #49



To Watch: Steve Wariner #44

		Total Weeks ▼	Last Week ▼
1	AN AMERICAN FAMILY (MCA 53710)	Oak Ridge Boys	3 14
2	LET IT BE YOU (Epic 34-68995)	Ricky Skaggs	2 13
3	YELLOW ROSES (Columbia 3869040)	Dolly Parton	5 11
4	BAYOU BOYS (Universal UJL-66016)	Eddy Raven	6 12
5	THE RACE IS ON (Capitol/Curb B-44431)	Sawyer Brown	9 12
6	IF TOMORROW NEVER COMES (Capitol B-44430)	Garth Brooks	11 10
7	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Reprise 7-22828-A)	Kenny Rogers	10 10
8	BURNIN' OLD MEMORIES (Mercury 874-672-05)	Kathy Mattea	1 13
9	THE LONELY SIDE OF LOVE (MCA-53702)	Patty Loveless	12 9
10	TWO DOZEN ROSES (Columbia 38-69061)	Shenandoah	13 8
11	I'VE BEEN LOVED BY THE BEST (RCA 9017-7-RAA)	Don Williams	15 9
12	IT'S JUST A MATTER OF TIME (Warner Bros. 7-22841-A)	Randy Travis	18 7
13	ACE IN THE HOLE (MCA 536933)	George Strait	4 13
14	COUNTRY CLUB (Warner Bros. 7-22882-A)	Travis Tritt	17 10
15	A WOMAN IN LOVE (RCA-9027-7-R)	Ronnie Milsap	19 7
16	ALL THE FUN (RCA 9015-7-RAA)	Paul Overstreet	23 7
17	OUT OF YOUR SHOES (RCA 9016-7-RAA)	Lorrie Morgan	20 9
18	A BETTER LOVE NEXT TIME (Epic 3468979)	Merle Haggard	8 14
19	NEVER ALONE (MCA 53117)	Vince Gill	22 8
20	TILL LOVE COMES AGAIN (MCA-53694)	Reba McEntire	7 10
21	THERE GOES MY HEART AGAIN (Warner Bros. 7-22796-A)	Holdy Dunn	24 6
22	THAT JUST ABOUT DOES IT (Columbia 38-69084)	Vern Gosdin	26 6
23	YOU MUST NOT BE DRINKING ENOUGH (RCA 8973-7-5AA)	Earl Thomas Conley	28 6
24	WHO'S LONELY NOW (Warner Bros. 7-22779-A)	Highway 101	32 4
25	IT'S YOU AGAIN (MCA 53732)	Skip Ewing	30 6
26	IF I EVER FALL IN LOVE AGAIN (MCA B-44432)	Anne Murray & Kenny Rogers	31 5
27	HIGH COTTON (RCA 8948-7-RAA)	Alabama	14 13
28	IT AIN'T NOTHING (RCA 9059-7-RAA)	Keith Whitley	33 4
29	LIVING PROOF (Columbia 38-68994)	Ricky Van Shelton	16 17
30	SHE'S GONE GONE GONE (Universal UJL-66024)	Glenn Campbell	35 7
31	FINDERS ARE KEEPERS (Warner Bros./Curb 7-22945-A)	Hank Williams Jr.	27 17
32	SIMPLE MAN (Epic 34-73030)	Charlie Daniels	37 5
33	SOMETIMES LOVE'S NOT A PRETTY THING (Columbia 38-69062)	Zaca Creek	29 8
34	MY SWEET LOVE AIN'T AROUND (Capitol 79788)	Suzy Boggass	38 5
35	SAY WHAT'S IN YOUR HEART (RCA 9034-7-RAA)	Restless Heart	25 15
36	TILL I CAN'T TAKE IT ANYMORE (Atlantic America 7-88815)	Billy Joe Royal	41 4
37	DIDN'T EXPECT IT TO GO DOWN THIS WAY (RCA 9029-7-RAA)	K.T. Oslin	45 3
38	MANY A LONG AND LONESOME HIGHWAY (Columbia 38-73042)	Rodney Crowell	44 3
39	IN MY EYES (MCA 53727)	Lionel Cartwright	52 2
40	AIN'T NO ONE LIKE ME IN TENNESSEE (Happy Man HM-822AA)	Holly Ronick	47 6
41	FAMILY TREE (Warner Bros. 7-22765-A)	Michael Martin Murphy	43 4
42	WALK SOFTLY ON THIS HEART OF MINE (Mercury/PolyGram 874-744-7)	The Kentucky HeadHunters	50 5
43	THERE YOU ARE (Columbia 38-73015)	Willie Nelson	49 6
44	WHEN I COULD COME HOME TO YOU (MCA 53738)	Steve Wariner	61 4
45	KILLIN' TIME (RCA 8945-7-RAA)	Clint Black	21 17
46	NEVER HAD IT SO GOOD (Columbia 38-69050)	Mary Chapin Carpenter	34 11
47	IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN (RCA 9014-7-R)	Jo-el Sonnier	54 2
48	BIGGER MAN THAN ME (Stop Hunger SHR-MJ-1103)	Mickey Jones	53 4

		Total Weeks ▼	Last Week ▼
49	RADIO LOVER (Epic 34-73070)	George Jones	DEBUT
50	YOU'RE ONLY A MEMORY AWAY (Taste Of Texas TOT-3334)	Johnny Cantrell	51 5
51	I CAN'T TURN THE TIDE (RCA 90767-RAA)	Ballice & The Boys	55 2
52	AMY'S EYES (16th Ave. PB-70435)	Charlie Pride	57 2
53	NOBODY'S HOME (RCA 9078-7-RAA)	Clint Black	DEBUT
54	HARD TIMES FOR AN HONEST MAN (MCA 53731)	James House	59 3
55	WHEN ITS GONE (Universal UJL-66023)	Nitty Gritty Dirt Band	60 4
56	LOVE IS A LIAR (Curb CRB-10529)	Cee Cee Chapman	62 2
57	MY ARMS STAY OPEN ALL NIGHT (Capitol 79810)	Tanya Tucker	63 3
58	START ALL OVER AGAIN (MCA/Curb MCA-53746)	Desert Rose Band	DEBUT
59	DON'T FORGET YOUR WAY HOME (Tra-Star TS-1230)	Teresa Kennedy	65 3
60	LONG WHITE CADILLAC (Reprise 7-22799)	Dwight Yoakam	40 6
61	I'M GOING BACK TO OKLAHOMA (SOA SOA-008)	Tammy Lucos	68 3
62	QUIT WHILE I'M BEHIND (Warner Bros. 7-22763-A)	Jennifer McCarter & The McCarters	DEBUT
63	LOVE BOUND (Sundial SR-159)	Sheri Cristi	64 5
64	SWINGIN' DOORS (TRACK TR-206)	Buck Hall	71 3
65	IF YOU COULD ONLY SEE (Tug Boat TG-1007)	Richie Ballin	73 2
66	HOUSE ON OLD LONESOME ROAD (MCA-53688)	Conway Twitty	42 7
67	I HEARD EVERY WORD (GBS GBS-798A)	Ernie Bivens III	75 3
68	BREAKING NEW GROUND (Universal UJL-66018)	Wild Rose	39 8
69	THE LOVE SHE FOUND IN ME (Sundial SR-163)	Hal Gibson	77 2
70	WOODEN PAINTED PONY (Overton Lee OLR-45-133-A)	Pat Murphy	90 5
71	BLUE BLOODED WOMAN (Arista AS1-9892)	Alan Jackson	DEBUT
72	I ONCE HAD YOU (Tra-Star TS-1232)	Heith Locklear	DEBUT
73	GIRLS LIKE HER (Bear BR-2009)	Justin Wright	DEBUT
74	MY GUY (Tug Boat TG-1008)	Diane Darrah	80 2
75	THERE IN YOUR WORLD (GBS GBS-797)	Karen Donovan	82 2
76	TIE ME UP (HOLD ME DOWN) (Bitter Creek BCR-07789)	David Speegle	85 2
77	YOU'LL NEVER BE SORRY (MCA/Curb 53672)	The Bellamy Brothers	36 16
78	SOMETHING'S GOT A HOLD ON ME (Soundwaves SW-4830)	James Rogers	DEBUT
79	WHAT GOES UP DO COME DOWN (Soundwaves SW-483-NSD)	Jim Martin	46 7
80	THE TRUTH DOESN'T ALWAYS RHYME (Tra-Star TR-1229)	Rebecca Holden	48 8
81	I GOT DREAMS (MCA 53665)	Steve Wariner	56 18
82	(I WISH I HAD A) HEART OF STONE (RCA 8944-7)	Baillie & The Boys	58 18
83	TONIGHT (Downhome DR0001)	Terry	66 4
84	STILL THE SAME (Playback 75714)	Bonnie Guitar	DEBUT
85	LET ME TELL YOU ABOUT LOVE (Curb/RCA 89-47-RAA)	The Judds	67 19
86	LIE LEFT ON HIS FINGER (Teast Of Texas TOT-3333)	Glenda Sue Foster	69 8
87	WHISKEY RIVER YOU WIN (Kbler K-121-AA)	Pat Minter	DEBUT
88	ABOVE AND BEYOND (Columbia 38948)	Rodney Crowell	70 19
89	SHE'S THERE (Mercury PolyGram 874-330-1)	Daniele Alexander	72 8
90	HELLO TROUBLE (Curb/MCA 53671)	Desert Rose Band	74 19
91	GIVE ME HIS LAST CHANCE (MCA 53651-A)	Lionel Cartwright	76 20
92	WE BOTH WERE IN LOVE WITH YOU (Twila TW-502)	Tommy Cisco	78 7
93	DIDDY DOO WAH (Dorman Productions 98916)	Steve Douglas	79 6
94	THIS NIGHT WON'T LAST FOREVER (Curb CRB-10555)	Moe Bandy	81 7
95	IF I WERE THE MAN YOU WANTED (MCA/Curb 53703)	Lyle Lovett	83 6
96	LET ME HEAR MY SONG (Wonder Horses DM-469)	Denny Marion	84 6
97	THE LOVE IN MAMA'S EYES (37 Records AMB-2003)	American Made Band	86 5
98	YOU AND THE HORSE (THAT YOU RODE IN ON) (Tra-Star TS-1227)	Patsy Cole	88 11
99	WRITING ON THE WALL (Epic 34-68991)	George Jones	91 14
100	ONCE IN A LIFETIME THING (Evergreen EV-1106A)	Sammy Sadler	87 5

COUNTRY MUSIC

Cash Box Nashville Music Awards Show George Jones, Rebecca Holden and T. Graham Brown To Host

LEGENDARY ENTERTAINER GEORGE JONES, former *General Hospital* and *Knight Rider* star Rebecca Holden and Mr. Country Cool himself, T. Graham Brown, will host the First Annual *Cash Box* Nashville Music Awards Show along with emcees Mark Carman, *Cash Box* Nashville Director of Operations and Frank Scherman, *Cash Box* Administrator/Nashville office. Gospel co-hosts will be Gary McSpadden, Inspirational vocalist and successful gospel record producer, along with the ever-popular gospel comedy duo, Hicks & Cohagan. The show will be held Wednesday, December 6, 1989 at 8:00 p.m. at the Opryland Hotel. A reception will be held in the ballroom immediately following the awards show.

Artists scheduled to perform at this gala event include Alabama, Patty Loveless, Sawyer Brown, Shenandoah and CeeCee Chapman. Independent label artists performing include Patsy Cole and Mickey Jones. Southern gospel artists the Fox Brothers and Gold City, as well as Contemporary gospel artists WhiteHeart and Terry Salyer, will also perform.

The show will include awards for the best in the country and gospel music fields and will place an equal emphasis on independent label artists. Nominees for the awards have been selected by the *Cash Box* staff, based on chart activity and overall popularity. The actual awards will be determined by the votes of the *Cash Box* reporting radio stations nationwide.

Due to the limited seating and the popularity of the artists appearing on the show, tickets have been selling at a fast pace. Some tickets are still available and may be obtained by contacting the *Cash Box* Nashville office at (615) 244-2898.

A complete list of nominees in each category follows:

COUNTRY DIVISION/MAJOR

MALE VOCALIST OF THE YEAR

Rosanne Cash, Columbia
Holly Dunn, Warner Brothers
Emmylou Harris, Warner Brothers
Patty Loveless, MCA
Reba McEntire, MCA
Kathy Mattea, Mercury/PolyGram
Lorie Morgan, RCA
K.T. Oslin, RCA
Dolly Parton, Columbia
Tanya Tucker, Capitol

MALE VOCALIST OF THE YEAR

Rodney Crowell, Columbia
Ronnie Milsap, RCA
Billy Joe Royal, Atlantic/America
Ricky Van Shelton, Columbia
George Strait, MCA
Ricky Skaggs, Epic
Randy Travis, Warner Brothers
Keith Whitley, RCA
Hank Williams, Jr. Warner/Curb
Dwight Yoakam, Reprise

NEW FEMALE VOCALIST OF THE YEAR

Daniele Alexander, Mercury/PolyGram
Suzy Bogguss, Capitol
Mary Chapin Carpenter, Columbia
Shelby Lynne, Epic

NEW MALE VOCALIST OF THE YEAR

Clint Black, RCA
Garth Brooks, Capitol
Lionel Cartwright, MCA
J.C. Crowley, RCA
Skip Ewing, MCA

DUET OF THE YEAR

Bellamy Brothers, MCA/Curb
Foster & Lloyd, RCA
The Judds, Curb/RCA
The Kendalls, Epic
Sweethearts of the Rodeo, Columbia

NEW ARTIST OF THE YEAR

Clint Black, RCA
Suzy Bogguss, Capitol
Garth Brooks, Capitol
Lionel Cartwright, MCA
Cee Cee Chapman, Curb
Patsy Cole, Tra-Star
Skip Ewing, MCA
Mickey Jones, Stop Hunger
New Grass Revival, Capitol
David Slater, Capitol

GROUP OF THE YEAR

Alabama, RCA
Desert Rose Band, MCA
Highway 101, Warner Brothers
Nitty Gritty Dirt Band, MCA
The Oak Ridge Boys, MCA
Restless Heart, RCA
Sawyer Brown, Capitol/Curb
Shenandoah, Columbia
Statler Brothers, Mercury/PolyGram
Southern Pacific, Warner Brothers

PRODUCER OF THE YEAR

Jimmy Bowen
Steve Buckingham
Jery Crutchfield
Nelson Larkin
Kyle Lehning
Brent Maher
Jim Ed Norman
Randy Scruggs



GEORGE JONES

Harold Shedd
James Stroud

SINGLE OF THE YEAR

"Baby's Gotten Good at Goodbye," George Strait, MCA
"Beyond Those Years," The Oak Ridge Boys, MCA
"Church on Cumberland Road," Shenandoah, Columbia
"Deeper That a Holler," Randy Travis, Warner Brothers
"If I Had You," Alabama, RCA
"I'm No Stranger to the Rain," Keith Whitley, RCA
"Lovin' Only Me," Ricky Skaggs, Epic
"New Fool at an Old Game," Reba McEntire, MCA
"Tell It Like It Is," Billy Joe Royal, Atlantic
"Young Love," The Judds, Curb/RCA

ALBUM OF THE YEAR

Beyond the Blue Neon, George Strait, MCA
Diamonds and Dirt, Rodney Crowell, Columbia
Don't Close Your Eyes, Keith Whitley, RCA
Hank Williams, Jr.: Greatest Hits Volume III, Hank Williams, Jr., Warner Brothers
Loving Proof, Ricky Van Shelton, Columbia
Old 8 X 10, Randy Travis, Warner Brothers
Reba, Reba McEntire, MCA
Southern Star, Alabama, RCA
The Road Not Taken, Shenandoah, Columbia
Willow in the Wind, Kathy Mattea, Mercury/PolyGram

COUNTRY DIVISION/INDEPENDENT

INDIE FEMALE VOCALIST OF THE YEAR

Marcy Carr, Overton Lee
Lisa Childress, True
Patsy Cole, Tra-Star
Holly Lipton, Evergreen
Lynn Tyndall, Evergreen

INDIE MALE VOCALIST OF THE YEAR

Razzy Bailey, SOA
Rich Chaney, AMI
Chris LeDoux, American Cowboy
Sammy Sadler, Evergreen
Joe Stampley, Evergreen

NEW INDIE ARTIST OF THE YEAR

Tommy Cisco, Twila
Northern Gold, Stop Hunger
Rebecca Holden, Tra-Star
Mickey Jones, Stop Hunger
Justin Wright, Bear

INDIE ARTIST OF THE YEAR

Razzy Bailey, SOA
Marcy Carr, Overton Lee
Rich Chaney, AMI
Patsy Cole, Tra-Star
Joe Stampley, Evergreen

INDIE GROUP OF THE YEAR

Eagle Creek, Master
Fox Brothers, Morning Star
Heartland, Tra-Star
Lariat, SOA
Northern Gold, Stop Hunger

INDIE DUET OF THE YEAR

Bobcat Douglas & Linda Kay, Stop Hunger
Charlie Louvin & Roy Acuff, Hal Kat
Chris & Lenny, Happy Man
Coates Twins, Ten Tex
Harrell & Scott, Associated Press

INDIE SINGLE OF THE YEAR

"But You Will," Razzy Bailey, SOA
"Daddy Did the Driving," Chris & Lenny, Happy Man
"If You Don't Know Me By Now," Sammy Sadler, Evergreen
"Keep the Faith," Heartland, Tra-Star
"Lean on Me," Marcy Carr, Overton Lee
"Making Love to Dixie," Heartland, Tra-Star
"Past the Point of No Return," Rich Chaney, AMI
"Precious Jewel," Charlie Louvin & Roy Acuff, Hal Kat
"Song a Day," Mickey Jones, Stop Hunger
"You & the Horse," Patsy Cole, Tra-Star

INDIE LABEL OF THE YEAR

AMI
Evergreen
Overton Lee
Stop Hunger
Tra-Star

INDIE PRODUCER OF THE YEAR

Dirk Johnson
Overton Lee
Robert Metzgar
Johnny Morris
Hal Wayne

NEW INDIE FEMALE VOCALIST OF THE YEAR

Summer Cassidy, Track
Patty Glenn, Stop Hunger
Rebecca Holden, Tra-Star
Sherry Grooms Skillen, Gallery II
Kitty Timbs, Master

NEW INDIE MALE VOCALIST OF THE YEAR

Ame Bononi, Round Robin
Eddie Lee Carr, Evergreen
Tommy Cisco, Twila



REBECCA HOLDEN

Mickey Jones, Stop Hunger
Justin Wright, Bear

SOUTHERN GOSPEL DIVISION

MALE VOCALIST OF THE YEAR

Levoy Dewey, Stop Hunger
Danny Funderburk, Homeland
Jerry Goff, Morning Star
Dean Hopper, Sonlite
Ivan Parker, Riversong
Kevin Spencer, Peaceful Stream
Kirk Talley, New Canaan

FEMALE VOCALIST OF THE YEAR

Sheri Easter, Riversong
Candy Hemphill Christmas, Homeland
Peg McKamey, Morning Star
Janet Paschal, New Canaan
Betty Jean Robinson, Mountain
Debra Talley, New Canaan
Kelly Nelson Thompson, New Canaan

NEW MALE VOCALIST OF THE YEAR

Clyde Foley Cummings, CFC
Doug Newnum, Stop Hunger
Paul Overstreet, Word
Carroll Roberson, Harvest
Gerald Wolfe, Riversong

NEW FEMALE VOCALIST OF THE YEAR

Sheri Easter, Riversong
Paula George, Harvest
Patty Glenn, Stop Hunger
Jane Green, Homeland
Priscilla McGruder, Sonlite
Angelina McKeithen, Morning Star

GROUP OF THE YEAR

Cathedrals, Homeland
Fox Brothers, Morning Star
Gold City, Riversong
Kingsmen, Riversong
The McKameys, Morning Star
Nelsons, New Canaan
Spencers, Peaceful Stream
Talleys, New Canaan

NEW GROUP OF THE YEAR

The Bishops, Morning Star
Heirloom, Riversong
Kingdom Heirs, Sonlite
Mid-South Boys, New Canaan
Northern Gold, Stop Hunger
Priority, Homeland

DUET OF THE YEAR

Jeff & Heather Day, Harvest
Jeff & Sheri Easter, Riversong
Tim & Dixie McKeithen, Morning Star
Mike Murdock & Suzanne Dewey, Win-Way
Henry & Hazel Slaughter, Homeland
Jerry Thompson & Kelly Nelson Thompson, New Canaan

LABEL OF THE YEAR

Harvest
Homeland
Morning Star
New Canaan
Peaceful Stream
Riversong
Sonlite
Stop Hunger

HORIZON AWARD OF THE YEAR

Forester Sisters, Riversong
Johnny Minick & Family, Homeland
Larry Orrell, Spiritwind
Isaacs, Harvest
McGruders, Sonlite
The Whites, New Canaan

LEGENDS OF GOSPEL MUSIC

James Blackwood
Rusty Goodman
Jake Hess
Hovee Lister
Jim Murray
Dotie Rambo
Rosie Rozelle
J. D. Sumner
The Chuck Wagon Gang

GOSPEL PRODUCER OF THE YEAR

Bobby All, Peaceful Stream
Eddie Crook, Morning Star, Harvest, Spiritwind
Eldridge Fox, Riversong
Lari Goss, Lari Goss Productions
Jim Hamill, Jim Hamill Productions
John Mays, New Canaan
Kevin McManus, Sonlite
Robert Metzgar, Stop Hunger
Laverna Moore, Melody Mountain Records
Bill Traylor, Homeland

SINGLE OF THE YEAR

"Bring My Children Home," The Nelsons, New Canaan
"Champion of Love," Cathedrals, Homeland
"Coming Soon," Spencers, Peaceful Stream



T. GRAHAM BROWN

"God On the Mountain," The McKameys, Morning Star
"Once Upon a Hill," Gold City, Riversong
"Saved to the Uttermost," Speer Family, Homeland

ALBUM OF THE YEAR

All I Need, Forester Sisters, Riversong
Coming Soon, The Spencers, Peaceful Stream
Cuts of Many Colors, The McGruders, Sonlite
Double Exposure, Northern Gold, Stop Hunger
Get Ready, The Nelsons, New Canaan
Goin' in Style, The Cathedrals, Homeland
Gone to Meetin', The McKameys, Morning Star

CONTEMPORARY GOSPEL AND INSPIRATIONAL DIVISION

MALE VOCALIST CONTEMPORARY

Bryan Duncan, Modern Art
Paul Smith, Dayspring
Michael W. Smith, Reunion
Steve Camp, Sparrow
Russ Taff, Myrrh/A & M

MALE VOCALIST INSPIRATIONAL

Larnelle Harris, Benson
Steven Curtis Chapman, Sparrow
Gary McSpadden, Maxum
Steve Green, Sparrow
Carman, Benson

FEMALE VOCALIST CONTEMPORARY

Kim Hill, Reunion
Margaret Becker, Sparrow
Amy Grant, Myrrh/A&M
Tramaine Hawkins, Sparrow
Kim Boyce, Myrrh

FEMALE VOCALIST INSPIRATIONAL

Twila Paris, Starsong
Samdi Patti, Word
Deniece Williams, Sparrow
Debby Boone, Benson
Karla Worley, Diadem

NEW CONTEMPORARY ARTIST

Recess, Reunion
Kim Hill, Reunion
Tern Gibbs, New Canaan
Terry Y. Salyer, Maxum
Crystal Lewis, Frontline

NEW INSPIRATIONAL ARTIST

Jerome Olds, Starsong
Bruce Carroll, New Canaan
Tony Melendez, Starsong
Mary Welch Rogers, Krystal
Michele Wagner, Benson

GROUP OF THE YEAR

Bash 'N the Code, Starsong
Whiteheart, Sparrow
Petra, Dayspring
Imperials, Starsong
Bebe & Cece Winans, Sparrow
Allies, Dayspring
David & the Giants, Giant
Take 6, Reprise/WB
Degarmo & Key, Benson
The Choir, Myrrh

CONTEMPORARY GOSPEL PROMOTER

Tana Lonan & Associates
Nancy A. Reece Promotions
John Taylor & Associates
Larry Tucker/MCM Promotions

SINGLE OF THE YEAR

"I Can Begin Again," Larnelle Harris
"The Healing," Deniece Williams
"Do You Feel Their Pain," Steve Camp
"That's the Love of God," Sandi Patti
"If We Ever," Take 6
"Sweet Victory," Twila Paris

ALBUM OF THE YEAR

Take 6, Take 6, Reprise/WB
Wide Eyed Wonder, The Choir, Myrrh
The Friendship Company, Sandi Patti, Word
Lead Me On, Amy Grant, Myrrh/A&M
1/2 (Eye), Michael W. Smith, Reunion
Freedom, Whiteheart, Sparrow
Talk About Life, Kim Hill, Reunion

GOSPEL LABEL OF THE YEAR

Benson
Dayspring
Frontline
Myrrh
Reunion
Sparrow

GOSPEL PRODUCER OF THE YEAR

Brown Bannister
Johnathan David Brown
Gary McSpadden
Greg Nelson
Keith Thomas

COUNTRY MUSIC

"I Want My CMT"

HOW DARE THEY TAKE AWAY Nashville's **Country Music Television**! Country Music Television is becoming a major force in country music entertainment across the country, but Nashville residents are getting the short end of the stick, so to say, when it comes to programming.

Viacom Cablevision pre-empts Country Music Television on Nashville's Channel 36 from 4:00 p.m. until 10:00 p.m. each day (times when CMT's top-rated programs air) to broadcast local programming that is produced at the Viacom studios.

"By doing this, Viacom totally blocks our prime time shows such as *Heart to Heart* and CMT's *Video Countdown*," says CMT senior vice president **Stan Hitchcock**. "We feel that these shows are important to artists and to our industry as a whole."

With its programming centered around music videos, Country Music

Television has helped develop many stars, especially new artists by allowing fans to put a face with the voice they hear on the radio. It seems both unfair and quite ironic that millions of viewers across the nation are receiving CMT's prime-time programming while we here in Music City are denied that opportunity.

Hitchcock is trying to change current programming problems with Viacom by asking that supporters contact Viacom to voice their dissatisfaction. They may do so by writing to David Wilson, General Manager, Viacom Cablevision, Nashville, TN 37208, or by calling Viacom at (615) 244-7462.

"Another avenue would be to contact the Mayor's office or every City Council member with whom you might have influence," advises Hitchcock, who wants everyone in Nashville to be able to enjoy his prime-time CMT.



HANDS ACROSS HOOTERS: On Saturday, November 18, beginning at 2:00 p.m., various helping hands in Music City will join together. The first goodwill event, presently called Music City Volunteers for the Bay Area, will be hosted by Hooters, one of Nashville's fun-time/hot-spot restaurants. Proceeds will benefit those victimized by San Francisco's recent earthquake. Scheduled to appear is Billy Stanley, author of newly released book *Elvis, My Brother*. Stanley, who is credited for organizing the first benefit, will be on hand to autograph copies of his new book, which reflects the relationship between him and his late stepbrother Elvis Presley. According to Stanley, local record companies, various recording artists and Nashville Mayor Bill Boner will also support the benefit. Stanley says he hopes this will be only the first of many Music City benefits to come. This is an invitation not only to interested fans, but to other recording artists and record companies as well. For more information, contact Layla Barbara or Connie Stanley at Hooters, (615) 254-1318.

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COUNTRY ALBUMS



November 18, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	2	11
2	KILLIN' TIME (RCA 8781-7)	Clint Black	1	26
3	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	3	11
4	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	5	21
5	SWEET SIXTEEN (MCA 6294) (G)	Reba McEntire	4	26
6	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	7	35
7	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	6	37
8	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	8	67
9	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	10	60
10	REBA LIVE (MCA C2-8034)	Reba McEntire	14	6
11	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	9	29
12	ABSOLUTE TORCH AND TWANG (Warner Bros 25877)	k.d. lang	11	22
13	NO HOLDIN' BACK (Warner Bros 25988)	Randy Travis	17	4
14	BEYOND THE BLUE NEON (MCA 42266)	George Strait	12	37
15	HONKY TONK ANGEL (MCA 42233)	Patty Loveless	15	55
16	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	13	58
17	SOUTHERN STAR (RCA 8587-1)	Alabama	18	37
18	ALONE (Columbia FC65104)	Vern Gosdin	19	13
19	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	16	80
20	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	21	14
21	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	22	15
22	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	23	25
23	TANYA TUCKER'S GREATEST HITS (Capitol C1-1-91814)	Tanya Tucker	20	9
24	WILL THE CIRCLE BE UNBROKEN (Warner Bros 285301)	Nitty Gritty Dirt Band	24	24
25	KENTUCKY THUNDER (Epic-45027)	Ricky Skaggs	27	15
26	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	28	72
27	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	25	27
28	AMERICAN DREAMS (MCA 42311)	The Oak Ridge Boys	30	5
29	LOOKIN' FOR A HIT (Reprise 9-25939-1)	Dwight Yoakam	26	4
30	5:01 BLUES (Epic E-44283)	Merle Haggard	31	14
31	THE WILL TO LOVE (MCA 42301)	Skip Ewing	38	2
32	HILLBILLY ROCK (MCA 42312)	Marty Stuart	DEBUT	
33	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	34	34
34	GREATEST HITS (Curb/RCA 8318 1/RCA) (G)	The Judds	33	63
35	THE STATLER BROTHERS GREATEST HITS (Mercury/Polygram 9-25894-1)	The Statlers	36	8
36	BLUE ROSE OF TEXAS (Warner Bros. 25939-1)	Holly Dunn	29	13
37	LIONEL CARTWRIGHT (MCA 42276)	Lionel Cartwright	39	3
38	LAND OF ENCHANTMENT (Warner Bros. 9-25894-1)	Michael Martin Murphy	40	11
39	GREATEST HITS (RCA 6825-1)G	Alabama	37	2
40	ALWAYS AND FOREVER (Warner Bros. 25568)	Randy Travis	32	12

CHRIS LEDOUX (ledue)

Former rodeo world champion, current Wyoming rancher, singer/songwriter and concert giver—says THANKS for the radio play on his *Cash Box* Indie Spotlight Award singles:

"Hard Times"/"Homegrown Western Saturday Night"

"Sons of the Pioneers"/"Song of the Yukon Rose"

and his current single

"Blue Bonnet Blues"/"I've Got to Be a Rodeo Man"

Chris writes, sings and records what he knows best...the American West. The *Powder River* album, his 21st, has four more fine songs. Radio programmers wanting a complementary compact disc or cassette can call (615) 444-8431 or write

American Cowboy Songs, Inc., Rt 7, Box 220, Mt Juliet, TN 37122.



CHRIS LEDOUX

ALBUM RELEASES

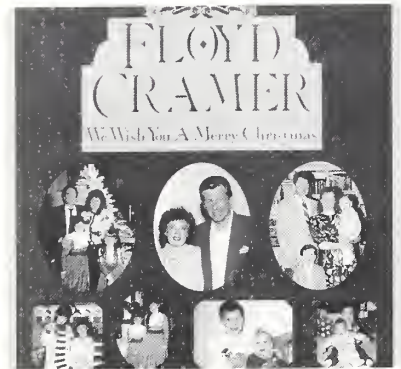
□ **ZACA CREEK:** *Zaca Creek* (Columbia CT 45128)

This is Southern California country at its best. This hot debut is just what the radio is looking for—a breath of fresh air. Tunes like the group's current single "Sometimes Love's Not a Pretty Thing," the up-tempo "War Paint" and the hauntingly beautiful ballads "Here Comes the Rain" and "An Old Memory Like Me" showcase the versatility of these newcomers. Expert production by Eddie Kilroy and some killer songs strongly herald a new force in country that is sure to garner some much deserved recognition for Zaca Creek.



□ **FLOYD CRAMER:** *We Wish You a Merry Christmas* (Step One SOR-0051)

Through the years, we have all heard Christmas carols. Unlike some other albums, this one will warm your heart with that Floyd Cramer style. His rich style, and expert production by Cramer and Ray Pennington, will harmoniously convey the Christmas spirit with old favorites like "I'll Be Home for Christmas" and a medley that includes "Silver Bells," "Winter Wonderland" and "Jingle Bells." Another medley encompasses "Joy to the World," "O Little Town of Bethlehem" and "Hark the Herald Angels Sing." This LP, which includes 30 Christmas favorites in all, is a must for any holiday collection and is one that spreads the cheer through the joyous season with a style and fullness that all can enjoy.



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SINGLE RELEASES

■ OUT OF THE BOX



□ **DOLLY PARTON:** "He's Alive" (CBS-73200)

A few words, such as "phenomenal," "excellent" or "highly inspirational," could describe this new Parton release, yet it deserves even more. If you were one of the many who witnessed this year's CMA Awards telecast, you would perhaps say the highlight was the "He's Alive" performance. Who else but superstar Parton could deliver such a powerhouse tune? The song itself deserves praise, with lyrics describing in detail the resurrection of Christ. Vocally, Parton is at her outstanding best, accompanied by Nashville's Christ Church choir, which proves to be totally miraculous as well. "He's Alive" is featured on the latest Parton project,

White Limozeen. What? We haven't yet mentioned the music and production? Once again—phenomenal, excellent and highly inspirational. Bravo, Dolly—you've outdone yourself on this one.

■ COUNTRY FEATURE PICKS

□ **PAL RAKES:** "We Did It Once (We Can Do It Again)" (Atlantic 7-88800)

Atlantic recording artist Pal Rakes kicks off his *Midnight Rain* project with full force with the release of "We Did It Once (We Can Do It Again)," produced by Nelson Larkin. Rakes allows us to discover that a second chance at love could be just as successful as the first shot. With Rakes' gutsy blues vocals, he brings forth a splendid delivery that clicks perfectly with this cut's grasping lyrics and uptempo energy.

□ **KATHY MATTEA:** "Where've You Been" (Mercury/PolyGram 876262-7)

We sincerely hope sufficient time and recognition is given to this incredible piece of work. Lyrics that tell a heartbreaking story about a loving couple who grow old together, yet continue to cling to an undying love, leave us ultimately touched. Produced by Allen Reynolds, "Where've You Been" gives us the voice of Female Vocalist of the Year Kathy Mattea. On this one, dear listeners, Mattea, without a shadow of a doubt, earns her new title.

RISEING STARS

Pal Rakes: An Into-My-Music Kind of Man



IF ANYONE HAS EVER HAD A HAND, or at least a finger, in or on practically all sectors of the music industry, it's Atlantic recording artist Pal Rakes. Right now, this pal-of-a-guy is raking through musical gardens more than ever.

Since his teens, Rakes has managed to successfully accomplish a diverse line-up of musical efforts. Those accomplishments range from being a recording artist, a songwriter, a live performer, a studio musician and even a commercial-jingle vocalist.

Born in Tampa, Florida, Rakes developed his love for country music while spending his childhood days in areas such as Richmond, Virginia and Savannah, Georgia. As a teenager, the guitar was Rakes' best friend. After developing a traditional country background, he then made his way to Philadelphia, where he soon shifted his musical focus to the East Coast nightclub scene. That focus broadened when he began making occasional trips to New York City to record commercial jingles, which later resulted in a job with Mercury Records as a studio musician.

Perhaps the toughest decision for Rakes, however, was one that eventually led him to Nashville, Tennessee in hope of becoming a country solo artist. That sense of hope soon transformed into reality when "That's When the Lyin' Stops and the Lovin' Starts" and "Till I Can't Take It Anymore" became nationally charted singles. As he gained increased recognition as a recording artist, Rake's writing skills also continued to blossom. He's credited for penning such tunes as "Live It Up" for Conway Twitty and Loretta Lynn, "The Eyes of Love" for Johnny Lee, "Another Man Like That" for Janie Frickie and "Mother Music" for Jose Feliciano. Despite his writing accomplishments, he's also highly distinguished for recording jingles for such products and companies as Coors Light, Ivory Soap and Kraft, not to mention the theme for a CBS-TV series.

With a thicket of musical ac-

complishments already behind him, Rakes continues to rocket upward with his Atlantic Records debut, *Midnight Rain*, produced by Nelson Larkin.

"The album, basically, is a combination of some great love songs," says Rakes. "Basically, they're ballads, I think. But I really like doing the high-energy kind of things on stage. That's why we felt that the first record would go better if we went uptempo."

"Uptempo" is far from describing the force behind his first Atlantic single, "We Did It Once (We Can Do It Again)." Rakes grabs hold of his diverse collection of musical roots and creates a power-package of a tune, full of gutsy vocals and clever, catchy lyrics. With pure elements of traditional country, rhythm and blues and a dash of '60s rock, Rakes makes more than a positive first impression with a cut that's sure to secure a spot in today's country music realm.

"Back in '79 and '80, when we had two Top 30 country records, the reaction from some of the stations was they thought my style was maybe a little too uptown," Rakes remembers. "This was before T. Graham Brown, Greenwood and all of those guys, though. We were doing kind of the country-soul/southern-soul type of music. Now, that sound seems to be coming back around. I mean, the same things we were doing back then are really happening now."

Rakes proves to be one of those vulnerable artists who has paid some rather tough dues, yet realizes just how lucky he really is. "Ya know, a lot of people don't even really get a shot," he admits. "It's all so competitive these days. And now, there are so many of those 'hat' singers out there. It seems that everybody is wearing hats and singing 'traditional' country. I don't know—I just think I've got a little more to offer in that respect."

In addition to offering the public his new *Midnight Rain* project, he's also showering us with the vocals behind the new Bud Lite country radio spot. "Yeah, it's really a neat feeling for me right now," Rakes ponders, "especially since radio will be playing my new single and my Bud Lite spot at the same time."

A heavy touring schedule seems to be Rakes' immediate focus right now, but for the future? "I've always wanted to sing a theme for a major motion picture," he admits. "Ya know...that's really reachin' for it, man!"

From his country-boy influenced days in Georgia and Virginia, to hittin' the nightclubs in Philadelphia, to finally making Music City his home, Pal Rakes really hasn't changed.

"I haven't changed," he says. "I'm not doing anything different now than I've ever done before. I still really feel my music when I sing it, and I think my music speaks for itself. I guess I'm just an into-my-music kind of man."

Kimmy Wix

COUNTRY INDIE SINGLES

1	AIN'T NO ONE LIKE ME IN TENNESSEE (Happy Man HM-822-AA)	Holly Ronick	8	6
2	BIGGER MAN THAN ME (Stop Hunger SHR-MJ-1103)	Mickey Jones	2	4
3	DON'T FORGET YOUR WAY HOME (Tra-Star TR-1230)	Teresa Kennedy	7	2
4	I'M GOING BACK TO OKLAHOMA (SOA SOA-008)	Tammy Lucas	4	3
5	SWINGIN' DOORS (Track TR-206)	Buck Hall	13	3
6	IF YOU COULD ONLY SEE (Tug Boat TG-1007)	Richie Balin	9	2
7	I HEARD EVERY WORD (GBS GBS-7984)	Ernie Bivens III	6	2
8	THE LOVE SHE FOUND IN ME (Sundial SR-163)	Hal Gibson	14	2
9	WOODEN PAINTED PONY (Overton Lee OL-)	Pat Murphy	RE-ENTRY	
10	I ONCE HAD YOU (Tra-Star TS-1232)	Heith Locklear	DEBUT	
11	GIRLS LIKE HER (Bear BR-2009)	Justin Wright	DEBUT	
12	MY GUY (Tug Boat TG-1008)	Diane Darrah	17	2
13	THERE IN YOUR WORLD (GBS GBS-797)	Karen Donovan	18	2
14	TIE ME UP (HOLD ME DOWN) (Bitter Creek BCR-07789)	David Speegle	19	2
15	SOMETHING'S GOT A HOLD ON ME (Soundwaves SW-4830)	James Rogers	DEBUT	
16	STILL THE SAME (Playback 75714)	Bonnie Guitar	DEBUT	
17	WHISKEY RIVER YOU WIN (Killer K-121-AA)	Pat Minter	DEBUT	
18	YOU'RE ONLY A MEMORY AWAY (Taste Of Texas TOT-3334)	Johnny Cantrell	1	5
19	LOVE BOUND (Sundial SR-159)	Sheri Cristi	3RE-ENTRY	
20	WHAT GOES UP DO COME DOWN (Soundwaves SW-483-NSD)	Jim Martin	7	7

INDIE FEATURE ARTIST

Vettz: Battling For Vets Through Their Music



THEY'VE COME TOGETHER FROM different lives, for different reasons, but with a single goal—to give back to their fellow Vietnam veterans some long-overdue respect from their countrymen. The war may be over, but for Vettz, the battle has just begun.

"I'm an insurance salesman," says Ron Czarnecki, drummer of the group, as he explains the main reason Vettz has come about. "Nothing from that occupation could I offer, but I can give my music and the understanding and assurance that they are not alone."

The band consists of Czarnecki; Wayne Barker, Jr., lead singer, guitarist and lyricist; Bo Nease, lead guitar; Jim Anger, keyboards; and John Davis, lead and background vocals. All five are Ohio residents and served in Vietnam with either the Marines or the Navy.

"We're not looking for sympathy...no Vietnam vet is," explains Czarnecki. "We're just saying, 'Hey, here we are, we're musicians too.' Due to the war, we had to leave behind that part of our lives, and then go through coming home and adjusting. Now we're getting back something that was a God-given talent."

Vettz is using this talent to support others who served along with them during the Vietnam war by setting aside ten percent of all profits from ticket sales, tape/album, t-shirt sales, etc.

to support three veteran-related projects of the Ohio State Council of the Vietnam Veterans of America.

Booked across the country, Vettz is out performing "Welcome Home Concerts" for Vietnam veterans. Along with their concert appearances, Vettz has become a strong power on radio stations as well.

Joe Schmitt, promoter for the group, has personally visited radio stations across the country, taking them a copy of the album, which includes the first hard-hitting single "The Wall." Along with this single came the video, showing shots of many heartfelt memories for all veterans as well as all American citizens. Shown on the Nashville Network's *Crook & Chase*, *Video Country* and *Country Music Television*, the video has received overwhelming positive response. From phone calls to letters, this musical collection of Vietnam's Vettz is making an impact.

"We have been invited to perform for a memorial celebration for Kent State University in Ohio in remembrance of the students who were killed there in 1970 during the Vietnam conflict," says Czarnecki. "We were over there at war with the enemy in Vietnam. [The protesters] were at war over here with our country. The irony of it all is that as things turned out, [the students] were right, and now we are working together. When we first returned it was difficult to separate the veterans as individuals from the cause, now we are working on [this] and succeeding at doing so."

"God Bless America Tonight," their second single release, is continuing to keep with this goal.

T.L. Carr

COUNTRY INDIES

INDIE SPOTLIGHT



□ **CLINTON GREGORY:** "Nobody's Darling but Mine" (Step One SOR-405A)

Where has this guy been? Step One Records' Clinton Gregory has what it takes to be an outstanding artist. His performance on this cut is aural proof. "Nobody's Darling but Mine," produced by Gregory himself, presents us with an easy-flow of a tune with touching traditional lyrics and a soothing country ensemble. All in all, what we have here is country music at its best—try it, you'll like it.

INDIE FEATURE PICKS

□ **CHRIS LEDOUX:** "Blue Bonnet Blues" (American Cowboy Songs 24003)

LeDoux presents us with a touching western-flavored ballad as he compares an old flame to the beauty of familiar prairie flowers. With down-deep traditional country vocals, Ledoux swoons us with "Blue Bonnet Blues," featuring the Western Underground Band. Self-written and self-produced, Ledoux's "Blue Bonnet Blues" proves to be pure listening pleasure with a clever hook.

UP & COMING:

□ **JACK NELSON:** "I Can't Get Over You" (Holton HR-520A)

□ **JUSTIN WRIGHT:** "Girls Like Her" (Bear BR-2009)

A Very Special "THANK YOU" to All My Friends in Country Radio for the Debut of



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Sheila Walsh: What Is It About This Lady?

BY KIMMY WIX

WHAT IS IT ABOUT THIS LADY?

There's something special here—could it possibly be the ministry of her music alone? Maybe that specialty derives from her position as co-host of the popular *700 Club* on the Christian Broadcasting Network. Perhaps we're somewhat intrigued by Sheila Walsh simply because she seems to really have her life together.

Compared to the majority of Christian artists, the life of Walsh thus far has proven to be somewhat of a very different one. "How," we ask? So often, we hear the typical story: "Well, you know, when I was younger, I was this really wild person all caught up in sin. At first I played rock and roll, ya know? Then I found the Lord and that's why I sing Christian music now." Sound familiar? It's not that there's anything wrong with that kind of testimony, it's just that Walsh's testimony is an example of the true, truer and truest form of Christianity.

Scotland-born Walsh grew up with deeply rooted Baptist parents and a personal relationship with the Lord, and she's one of the very few in this world who has *never* let go of that. "When I was ten years old, I accepted Christ and when I was six my father died, so I really embraced God's friendship at an early age," remembers Walsh. "It was a very special thing. All through my teenage years, right up until I married, when I was 25, I never rebelled, got into drugs, alcohol or anything else. But last year when I was 32, I suddenly hit this point in my life where I began to question everything. I began wondering if I was just fooling myself. At that point, it seemed as if many of my friends were dropping like flies. I feel that last year was an absolute crucial point in my life. I think you have to come to the place where you almost don't want to do it anymore. To me, the question at that point was 'Is God really worth it?' But I guess the most important question was 'Can God trust me when everything in my life is going well or even when it isn't? Can he trust me enough that I'll hang in there simply because he *is* worth it?'"

It's obvious that Walsh continues to hang in there. She's not only hanging in there for herself, she's also hanging in there for others as well. Today, Walsh has the opportunity to witness to millions through her records, concerts and television appearances, and for some reason, it's really working for her.

"I try to be really honest," Walsh ad-



mits. "When I was a teenager growing up, I had a very indefinite idea of people with full-time leadership, that they were the ones who kind of had their lives together. Then somehow, they'd come to this place where they'd suddenly become trustworthy to God. So I thought 'Gosh, I'm never going to get there.' Now, by being in a position to look over my shoulder at some of the kids coming behind, I just want to say to them—Hey look, it's not a question of that. We're all the same and we all struggle and it never gets any easier. I don't believe it's any easier for Billy Graham. You have to constantly struggle with the fact that you're not just fighting flesh and blood or you're not just fighting the bad weather. It's a much bigger battle than that and it's a hard one to fight."

A graduate of London Bible College, Walsh immediately began working with young people as a representative for Youth For Christ. At the age of seventeen she heard a group of young people singing gospel music with a contemporary beat. She later joined a

Christian band called Oasis, which led them to play around Europe for over three years. Her recording career began modestly when Youth For Christ encouraged her to record a song entitled "Here With Me." Her future husband, Norman Miller, heard the song and persuaded Walsh to record her first album, *Future Eyes*, on his Chapel Lane Records label. Miller later worked out a contract for American distribution of *Future Eyes* with Sparrow Records, and three critically acclaimed projects followed: *War of Love, Triumph in the Air* and *Don't Hide Your Heart*.

During this period, Walsh was also approached by the British Broadcasting Company and asked to be the host of *The Rock Gospel Show*, a live music program that reached a weekly audience of over five million people. She hosted the show from 1984 through 1987. During that time period, Walsh switched over to Myrrh Records and has since recorded three additional albums: *Shadowlands*, *Say-So* and *Simple Truth*, which is her current

release.

"The new album, *Simple Truth* [produced by Greg Nelson], is very different from anything I've ever done before," says Walsh. "It came about as a result from me being at the *700 Club*. I'd done seven or eight albums before, all of which were very vague styles. When I was growing up, I was the only Christian in my high school, so I tried to find a musical style that would relate to my friends. I've gone through all sorts of stages, where I've looked like everything from someone on *Little House on the Prairie* to an exotic parrot, depending on what my hair was doing," she laughs.

"Every single day on the *700 Club*, you're exposed to real people with real lives and real problems, where you deal with people who are struggling as Christians with alcoholism, drug abuse, the AIDS crisis and the homeless. Just putting out nice Christian music is not going to do it anymore," continues Walsh. "I want to be in a situation where every song would make a difference to someone. That's why this album is called *Simple Truth*, because I've really tried to get back to the simple truth of the gospel—that whoever you are, whatever you've done, the gates of the kingdom will still open and God loves you and there's hope for you. I want to be able to say that as much to Christians as non-Christians."

Albums recorded by Walsh have been nominated for both Grammy Awards and the Christian equivalent, Dove Awards. She was named the Gospel Music Association's International Artist of the Year in both 1983 and 1985. In 1986 Revell Books released her personal autobiography, entitled *Never Give Up*. Giving up is something we probably won't find this lady doing. After working Monday through Friday as co-host for the *700 Club*, Walsh is then ready to hit the stage on the weekend. To see her work on television or to hear her sing on her latest LP, one would think she's just another star-woman, but according to her—no way.

"I don't want my music to become so important to me that I'm not prepared to lay it down if God tells me to," states Walsh. "I don't want television to become so important, either, that it becomes my security. My security comes from the fact that God is really crazy about me. I know when I get home every night that God's not going to ask me how many albums I've sold or how many television hours I have under my belt." ○

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

November 18, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	FARTHER ON (Myrrh 9016239154)	Russ Taff	2	8
2	BIGGER THAN LIFE (DaySpring 7014177676)	Paul Smith	4	8
3	MORE TO THIS LIFE (Sparrow SPD-1201-1)	Steven Curtis Chapman	5	7
4	THE HUNGER STAYS (Sparrow 1762-71202)	Margaret Becker	1	11
5	YOU WEREN'T MEANT TO LIVE YOUR LIFE ALONE (Frontline CO9050)	Benny Hester	6	7
6	IT'S GONNA TAKE LOVE (Word 7014180576)	Farrell & Farrell	8	5
7	IN IT AFTER ALL (Benson C-02506)	Larnelle Harris	3	10
8	HAND IN HAND (Benson FWCD-1096)	DeGarmo & Key	10	5
9	HOLY, HOLY, HOLY (Word 7019107508)	Michael W. Smith	15	5
10	CALLING ON LOVE (Myrrh 7016892387)	Sheila Walsh	16	5
11	DON'T CRY (Sparrow SGL-1169-4)	Cee Cee Winans	12	7
12	BLESSED BE THE LORD (Alleluia AM001)	Mathew Ward	19	5
13	SWEET LOVE (Myrrh 7016889386)	First Call	22	3
14	YOU'RE BEAUTIFUL (Benson CO2548)	Michele Wagner	11	10
15	HIS LOVE FLOWS (Star Song SSC-8129)	Jerome Olds	21	3
16	EVERY MOMENT (Sparrow SPD-1174-2)	Deneice Williams	24	3
17	WE BELONG TO HIM (DaySpring 7014175372)	Wayne Watson	7	11
18	FAITH (Myrrh 7016886387)	Kim Boyce	26	3
19	IN THE NAME OF THE LORD (Frontline CD-9051)	Jon Gibson	9	8
20	FEEL EVERY HEARTBEAT (DaySpring 714183575)	Holm, Sheppard & Johnson	28	2
21	'TIS SO SWEET TO TRUST IN JESUS (Word 7019107508)	Amy Grant	13	10
22	THEY THAT WAIT (Word 7019082505)	Scott Wesley Brown	29	3
23	I'LL BE A FRIEND TO YOU (DaySpring 7014160575)	Kenny Marks	31	2
24	FOUNDATIONS (Sparrow SPD-1191)	Geoff Moore & The Distance	14	10
25	WALK TOWARD THE LIGHT (River SPCN-7901300000)	Greg X. Volz	35	2
26	FORGET IT (New Canaan 7-01-997153-9)	Bruce Carroll	20	5
27	WELL DONE (DaySpring 9016396152)	Trace Balin	DEBUT	
28	SQUARE PEG, ROUND HOLE (Word 7014176579)	New Song	37	2
29	A DAY LIKE ANY OTHER DAY (Maranatha 7100256844)	Bill Batstone & The Maranatha Singers	17	6
30	NOAH (Word 7019114504)	Mark Lowery	34	2
31	MOVIN' ON (Star Song SSC-8120)	Mylon Lefevre and Broken Heart	18	11
32	TESTIMONY (Reunion 7010049521)	Kim Hill	25	13
33	MISSION (Sparrow SPD-1196)	Steve Green	DEBUT	
34	THE ALTAR (Diadem 7-90113-057-1)	Ray Boltz	DEBUT	
35	ON THE OTHER SIDE (Reunion 7010037523)	Michael W. Smith	23	13
36	READY FOR THE STORM (Reunion 7010036527)	Rich Mullins	DEBUT	
37	NO CONDEMNATION (Alleluia 003001)	Kelly Willard	27	12
38	I DON'T EVER WANT...WITHOUT YOU (Myrrh 7016381365)	Randy Stonehill	DEBUT	
39	GO AND SIN NO MORE (Frontline C009071)	Liaison	33	7
40	LIVING DANGEROUSLY IN THE HANDS OF GOD (Sparrow SDC-1172)	Steve Camp	32	13

SOUTHERN GOSPEL TOP 40 SINGLES

November 18, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	YOU'LL REAP WHAT YOU SOW (RiverSong CO-2542)	Jeff & Sheri Easter	5	13
2	GOD BLESS THE FAMILY LIVING IN THE U.S.A. (Stop Hunger SHR-NG1102)	Northern Gold	3	13
3	WALK AROUND ME JESUS (New Canaan 7019967531)	Wendy Bagwell/Sunliters	1	16
4	GETTIN' READY TO LEAVE THIS WORLD (RiverSong RS-CO2559)	Gold City	6	9
5	COMING SOON (Peaceful Stream 28491-1600-1)	Spencers	4	20
6	THE CROSS IN THE MIDDLE (New Haven NHS-005)	Florida Boys	7	20
7	BRING MY CHILDREN HOME (New Canaan 693215-08)	Nelons	8	20
8	WHEN I KNELT, THE BLOOD FELL (American Christian Artists)	The Greenses	2	20
9	I WANT TO MAKE A DIFFERENCE (Morning Star HAR-45-11288)	Mid South Boys	11	20
10	I'VE JUST STARTED LIVING (Homeland HL 1006)	Cathedrals	9	17
11	IT'S THE KING (RiverSong CO2522)	Heaven Bound	13	12
12	GROUND BREAKING (Morning Star MST-45-12788)	McKameys	16	20
13	THE PARTY'S OVER (Homeland HL-1014)	Hemphills	10	20
14	CARRY ON CHILDREN (Morning Star MSC4095)	Fox Brothers	12	15
15	JESUS IS COMING FOR ME (RiverSong CO-2569)	Kingsmen	14	13
16	GONNA RIDE THAT GLORY CLOUD (Morning Star MST-45-4099-AA)	Dixie Melody Boys	15	20
17	CROSS YOUR HEART (New Canaan 7019971539)	Bruce Carroll	17	19
18	HE CAN (Homeland HL-1008)	Singing Americans	18	20
19	STAND BACK (Homeland HL-8804)	Speers	19	10
20	HARD TRIALS WILL SOON BE OVER (Associated Artists AA-504)	Chuck Wagon Gang	25	3
21	LAZARUS, COME FORTH (Morning Star MST-4110)	Bishops	22	20
22	HE'S STILL GOD (Sonlite SON-1144)	Hoppers	31	2
23	BLOODBUGHT (Son Light SON-116)	McGruders	20	20
24	TYPICAL DAY (Canaan 7019978)	Talleys	21	18
25	ONCE UPON A HILL (RiverSong R-55909)	Gold City Quartet	23	20
26	HE HAS RISEN (Sonlite SON-122)	Singing Cookes	30	7
27	CELEBRATION TIME (Welcome Home WHS-0001)	Accords	24	8
28	SIN WILL TAKE YOU FARTHER (Homeland HL-1006)	Cathedrals	26	20
29	NEW MAN (Harvest HAR-1173)	Carrol Roberson	27	3
30	I WANT TO GO THERE (Sonlite FON120)	Cedar Ridge	28	11
31	LIVING IN BEULAH LAND (Pinnacle PRC00110)	Karen Peck	29	5
32	INSIDE INFORMATION (Canaan 7019966535)	Kelly Nelson Thompson	35	2
33	THE ALTAR (Harvest HAR-1144)	Cornerstones	33	12
34	GOD SHALL WIPE AWAY ALL TEARS (Masters MSC-8814)	J.D. Sumner/Stamps	32	20
35	IN HIS TIME (Sonlite SON-112)	Perkins Family	34	11
36	WHEN I REACH THAT CITY (Morning Star MSC-4093)	McKeithens	36	12
37	READY TO GO (Harvest HAR-1171)	Traiblazers	37	5
38	YOU'VE GOT TO BE BORN AGAIN (Shiloh 2325M)	Dudley Smith	39	10
39	THE MOUNTAIN (Morning Star MST-45-112888)	Perrys	40	20
40	I'VE BEEN REDEEMED (Sonlite SON-119)	Kingdom Heirs	38	8



Dayspring recording artist Kenny Marks marks the first client signed to newly formed Randy Moore Artist Management Company. The agency has been formed for the purpose of helping to assist Christian artists in reaching their ministry goals. "Kenny and I have been friends for a long time and have been working unofficially for a long time," says Moore. "I believe in what he does and I want to assist him in broadening his audience." Moore was formerly the manager for Christian rock group WhiteHeart. Pictured are Kenny Marks and Randy Moore.



Congratulations were in order recently following the premiere presentation to Benson sales personnel of the new Benson Easter musical *No Wonder*. Pictured (l to r) are Vince Wilcox, vice president of marketing; Russell Mauldin, writer and arranger; Dave Clark, writer; and Jordy Conger, divisional vice president of publishing and publications. The presentation of *No Wonder* was the highlight of Benson's print music sales conference, held recently at Nashville's Park Suite Hotel. *No Wonder* will release this month.

MUSIC CITY SONG FESTIVAL TO AWARD \$250,000 IN COMPETITION

The Music City Song Festival is set to kick off its 10th annual competition with over \$250,000 in prizes. Entrants will compete for cash and merchandise prizes. The MCSF began in 1979 as a country and gospel song competition. It has since flourished to become the major international song, lyric and vocal competition of its kind for amateurs and professionals. Entrants submit cassette tapes in the Novice, Amateur and Professional Song divisions and the Vocal division; and lyric sheets for the Novice, Amateur and Professional Lyric and Lyric Poem divisions. With the exception of Lyric Poem, each of these divisions is further broken down into six musical categories that encompass virtually every type of popular music. This is an excellent opportunity for entrants to showcase their talents for noted music industry professionals. For writers and singers who live in cities and towns outside the music industry mainstream, the MCSF is often their only opportunity to see how their talents stack up against music industry standards. **ENTRY DEADLINE HAS BEEN EXTENDED TO DECEMBER 31.** To enter or for more information, call (615) 834-0027, or write to P.O. Box 17999, Nashville, TN 37217. Enter now and good luck!

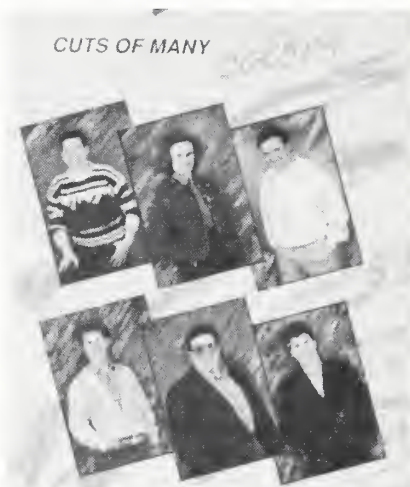


The annual Found Free Cruise, replete with concerts by Mylon LeFevre, Kim Boyce, Jon Gibson, Fred "Re-Run" Berry, Scott Anderson and Bash 'N the Code took almost 400 people to such exotic ports as St. Croix, Nassau, Bahamas, and St. Thomas. Bash 'N the Code, sponsors of the Found Free Cruises, were the visionaries behind today's contemporary Christian cruises, hosting the first such cruise in the summer of 1981. The concept behind the cruise is the uniqueness of bringing Christians from all kinds of denominations and backgrounds together and having them discover the "commonness" in their relationship to the Lord. Artists who performed in the various concert events on the cruise appear from left to right: (front row, kneeling) Scott Beck, Paul Joseph, Keith Lancaster, John Fett, Scott Anderson; (second row) Chris Kearney, Jamie Kearney, Fred "Re-Run" Berry, Ben Hewitt, Scott Allen, Kathy Rice, Vicki Harrell, Martin Santiago, Kim Boyce and Jon Gibson.



□ **NEWSONG:** *Light Your World* (Word 7014176579)

If Newsong can't light the world, then no other artist can. *Light Your World*, produced by Marc Aramin and John Mays, delivers a rare style and quality within its own category. Offering a blend of tunes ranging from electrical up-beats to tender-felt inspirations, this package proves to be a diverse taste of contemporary Christian excellence. With a superior vocal togetherness, Newsong seems to add a personal spark to every cut, creating an open door, which offers total communication with a welcoming music ministry. "Square Peg, Round Hole" gives us the latest single release from the *Light Your World* project.



□ **THE McGRUDERS:** *Cuts of Many Colors* (Sonlite SON-116C)

Sonlite recording artists the McGruders are indeed difficult to label, but without a doubt, they represent genuine talent. Newest from the McGruders is *Cuts of Many Colors*, produced by Chris White and Kevin McManus. This project takes off at a gentle pace, offering a couple of tunes that shoot right for the vulnerable heart. At one point, it's as if we're listening to traditional Southern gospel backed with a tremendous harmony blend. The next tune will possibly compare to the best of black gospel music, delivered with an incredible blues/soul approach. The McGruders possess a rather mysterious vocal combination full of spirit and compassion, which

will easily intrigue those who listen. Their latest single release, "Bloodbought," remains on the top level of the *Cash Box* Southern Gospel Chart and many more promising cuts from *Cuts of Many Colors* should follow.

CONGRATULATIONS! CONGRATULATIONS!
Congratulations to all Contemporary Christian and Southern Gospel nominees selected for the **First Annual Nashville/Cash Box Awards Ceremony,** to be held on December 6, 1989.



"Gloria Hosanna," an original song from Tom Shumate's *Worship The King* album, appeared in a recent issue of *StarSong's Spectra*. The *Spectra* package of various octavos was mailed to 20,000 church music directors for their Christmas music selections. Best known as a worship leader and concert performer, Shumate is rapidly establishing a reputation as an accomplished songwriter as well. Arranger of the "Gloria Hosanna" octavo is Larry Mayfield. Tom Shumate (l) is pictured at the Star Song office in Nashville signing the contract for "Gloria Hosanna" with Star Song's vice president of publishing, John Chisholm (r).

COIN MACHINE

Results of ICMOA's Equipment Test

CHICAGO—A key item of discussion at the ICMOA annual state convention this past June (*Cash Box*, July 1, 1989) was the need for improvement in the marketing and promotion of amusement games. Manufacturers and operator members in attendance agreed that any effort toward this goal would require joint cooperation. Within less than two weeks, a committee composed of representatives from both factions was designated by ICMOA president Ed Velasquez (Velasquez Automatic Music) and a preliminary meeting was called for June 23, at which time ICMOA's first Manufacturer/Operator Equipment Test was developed.

After much discussion, the following guidelines were established for the test:

1. Equipment must be placed in a liquor-pouring establishment.
2. Optical Bill Acceptors (OBA's) must be put on all machines where possible.
3. Games can only be activated with a dollar bill or four quarters, with the length of and number of plays to be determined by the operator.
4. Manufacturers must provide state-of-the-art equipment.
5. Manufacturers will supply forms for test collection.
6. After the fourth week of testing, an evaluation meeting between manufacturers, distributors and operators will be held, with a profile provided from each location by operators.
7. Manufacturers must provide appropriate graphics with pricing information for each machine.
8. All equipment will be placed through participating distributors.

The equipment provided for the test was distributed randomly to the operators. Following is a list of games used for the test: two **Atari Hard Drivin'** games with coin slot only and three with OBA only (provided through Atlas Distg.), three **Bally/Midway Transporters** with coin slot only and three **Arch Rivals** with coin slot only

(provided through American Vending Sales), two **Data East Pinball Playboys** with coin slot only and one with OBA only (provided through Atlas Distg.), three **Premier Big House** pins with coin slot only and three with OBA only (provided through American Vending Sales), six **Romstar Final Blow** games with coin slot only (provided through Atlas Distg.), six **Taito America U.S. Classics** with OBA only (provided through Atlas Distg.), and three **Williams Black Knight** pins with coin slot only (provided through Atlas Distg.).

Most of this equipment was placed in locations by the first week of August. But, since the games were not all installed at the same time, the test was scheduled to run through the second week of September. Another committee meeting was scheduled for September 21 for the purpose of reviewing the reaction of dollar activation in liquor-pouring establishments, whether it be by coin or bill.

The primary result of the test revealed that the OBA was accepted. The locations weren't bothered with making change and the consumers did not have to deal with the buy-in feature, if the game had such a characteristic. The games with OBAs brought in collections over average for all locations during the test period.

The games activated by four quarters, however, did not do as well. Players found the four-quarter activation to be confusing, and they questioned the format. Although signage was provided, it apparently was not simple enough to be understood.

Although it was not tested, the committee felt that a machine with both an OBA and coin slot would not go over well in the tested locations. Because this test was confined to liquor-pouring establishments, the committee was unable to determine what the results would be on dollar-activation in arcades. There exists the speculation that the four-quarter activation would not work in an arcade if it didn't work in a street location.

In the final analysis, the test provided a learning experience for everyone involved. Other meetings are planned to determine where to go from here, and it's obvious that manufacturers and operators are intent on working together, evaluating the test results and putting them to good use.

At this point, some bugs remain to be ironed out and some different strategies remain to be considered. While no date has been set as yet for another test, everyone involved will be working hard to see what can be done across the board to bring in more profits for the mutual benefit of the operator and the manufacturer.

Data East Names Marketing Director for International Pinball Division

DATA EAST USA, INC. of San Jose, California, announced that Jolly Backer has been appointed director of marketing for the company's international pinball division. In addition to his current responsibilities as director of sales and marketing for Data East's coin-operated games, Backer will now head up international marketing activities for the company. In his new position, he will manage the development of worldwide advertising and distribution support programs for Data East's pinball division.

"To maintain leadership in the games business as a \$70 million industry player, it takes innovation, skill and determination," commented Ray Musci, Data East's executive vice president. "With Backer's support, the company's domestic coin-op sales and marketing forces have exhibited these strengths. Now with his international focus, we're confident that successful Data East traditions will be carried on worldwide."



JOLLY BACKER

Prior to joining Data East two years ago, Backer, 34, worked for Bally as director of national sales. He has also served as regional sales director for Sega Corp.

INDUSTRY CALENDAR 1990

January 23-24: AMOA-sponsored meeting for state association executives; Westin O'Hare Hotel; Rosemont, IL. For info contact Fred Newton of AMOA at (312) 644-6610.

January 23-26: IMA (Int'l Amusement & Vending Trade Fair); Frankfurt Trade Center; Frankfurt, Germany.

March 9-11: ACME '90 (American Coin Machine Exposition); Hyatt Regency; Chicago.

March 23-25: NAMA Western Convention-Exhibit (Nat'l Automatic Merchandising Assn.); San Jose Convention Center; San Jose, CA.

May 4-6: Northeast Regional Amusement Machine Convention & Trade Show (NYSCMA, AMOA-NY, AMOA-NJ, PAAMA); Trump Regency; Atlantic City, NJ. For info contact: Sue Matterson at (518) 439-0981.

August 10-12: Amusement Music Operators of Tennessee; Vanderbilt Plaza; Nashville; annual state convention & trade show. For info contact Jim Green at (901) 521-1234.

October 11-14: NAMA 1990 national convention; Orange Convention Center; Orlando, FL.

October 16-18: Amusement & Music Operators of Virginia; Cavalier Hotel; Virginia Beach; 32nd annual state convention & trade show. For info contact Charles Rowland at (804) 262-9283.



MEET THE CHAMPS: Arachnid's Bullshooter V Tour kicked off with the first qualifying regional, which was held in Mesa, Arizona in mid-September under co-sponsorship of Betson Pacific Dist. and Mountain Cola Machine Dist. John Gray was the top winner of the weekend, taking first place honors in Cricket Singles, Open Singles, Mixed Doubles and Mixed Cricket (with partner Ellen Rice). The second regional was held in Houston; this \$5,000 qualifying event was co-sponsored by H.A. Franz & Co. at the Holiday Inn in downtown Houston. The big winner was Steve Gillmore, who took home first place honors in Cricket Singles, Mixed Cricket (with Diana Jarvis), and Open Doubles (with Mike McGinnis). The prize purse for this tour has been increased to \$135,000 for 16 qualifying regionals. Pictured left to right in the first photo (left) are Ellen Rice, Arachnid's Dave Schultz and John Gray. Houston champion Steve Gillmore is pictured in photo #2 (right) with Dave Schultz. Further information regarding the current tour may be obtained by contacting Arachnid, Inc., 6421 Material Ave., P.O. Box 2901, Rockford, IL 61132-2901.



COIN MACHINE

AAMA Renews Anti-Drug Stand

CHICAGO—The board of directors of the American Amusement Machine Association announced that AAMA members will continue to program an anti-drug message into the attract mode of all games currently being manufactured in the United States. The warning bears the FBI seal with FBI director William Sessions' name and the statement, "Winners Don't Use Drugs." The message appears for a minimum of five seconds when a player powers up the game and repeats when the game is at rest.

As explained by AAMA president Gil Pollock, "It's a very subtle nudge to children that drugs are not 'cool.' We aren't shoving anything at them, we're quietly reminding them that if they want to be a 'winner' in life, they should stay away from drugs."

Frank Ballouz, who was president of AAMA when the program was first instituted, added, "The original idea was that the message eventually would be on three quarters of the games a child came in contact with in an amusement center. With all AAMA members continuing to participate, that goal will probably be reached within another year. As Gil said, it's very subtle and, we believe, very effective."

The following AAMA members are participating in this program: **American Technos, Inc.** (Cupertino, CA), **Atari Games Corp.** (Milpitas, CA), **CAPCOM USA, Inc.** (Santa Clara, CA), **Data East, Inc.** (San Jose, CA), **FABTEK, Inc.** (Bellevue, WA), **Jaleco USA, Inc.** (Niles, IL), **Konami, Inc.** (Wood Dale, IL), **The Leland Corporation** (El Cajon, CA), **MicroProse Games** (Hunt Valley, MD), **Nintendo of America** (Redmond, WA), **Premier Technology** (Bensenville, IL), **ROMSTAR, Inc.** (Torrance, CA), **Sega Enterprises, Inc.** (San Jose, CA), **SNK Corporation of America** (Sunnysvale, CA), **Taito America Corp.** (Wheeling, IL), **Tecmo, Inc.** (Carson, CA) and **Williams Electronic Games, Inc.** (Chicago, IL).

The accompanying photo depicts the message as it appears across the screen of a Data East *Sly Spy* machine on location.

15 Years Ago In Cash Box

Gert Schulze, founder and principal of Lowen-Automaten and NSM-Apparatebau GMBH in Germany, died recently at the age of 61. Mr. Schulze's credentials in the European coin machine industry are legend. He served as president of the combined inter-Europe operators association; his NSM phonographs were among the very few European machines ever to make a mark on the U.S. market; his Rotomint gaming device is a fixture on many European locations; and he was a leading figure on every level of the German industry... **Scott Daddis**, president of United Billboards, Inc., has opened a new manufacturing facility in Union, New Jersey, to expedite production of the firm's newly released *Sport-A-Ball* ski-ball type game... For years now, **MCA Records, Inc.** (which incorporates the Decca, Kapp and Uni labels) has been servicing the jukebox industry with an active catalog of new and old hits, which include Bill Haley's "Rock Around the Clock," the Andrew Sisters' "Bei Mir Bist Du Schon," the Four Aces' "Three Coins in the Fountain," Ruby & the Romantics' "Our Day Will Come," and Judy Garland's "Dear Mr. Gable/You Made Me Love You." MCA's marketing veepee **Rick Frio** (whose father is a jukebox operator in Chicago) commented that "Sales, promotion and management at MCA are all aware of the importance of the jukebox industry, both in helping to launch new artists and in maintaining the popularity of established stars"... **David J. "Joe" Barton**, who formerly served as senior vice president and general manager of Rowe International's company-owned distributor operation, was recently upped to president of Rowe... The renowned Greenbrier Hotel in White Sulphur Springs, West Virginia, provided the setting for the premier by **Rock-Ola Mfg. Corp.** of its new 1975 line of phonographs. Included in the lineup are the **460** (160-sel) with four-channel quad sound, the **459** (100-sel) and the **456** console with "cathedral look" styling... The trade is all geared up for the opening on Friday, November 1 of MOA Expo at the Conrad Hilton Hotel in Chicago, where, for three full days, visitors will be able to view the very latest in music and games equipment... **Williams** announced shipment of the new **United Unique** shuffle alley, which was being premiered at MOA Expo... **Paul F. Pellegrini** has been named executive vice president of Rowe International... **Music Operators of Michigan**, the newly formed state association, rates a salute for its efforts in sponsoring a bill to legalize free plays on pinball machines... **Atari** recently intro'd *Pin-Pong*, described by sales manager **Pat Karns** as "the only video game on the market that simulates the play of the classic pinball machine!"... A record 3,259 tradesters registered for the November 1-3 MOA Exposition in Chicago's Conrad Hilton Hotel. **Fred Collins** succeeded **Russ Mawdsley** as MOA president for the 1974-75 term.

Turtle Fever Hits Chicago

CHICAGO'S HYATT REGENCY provided the setting for the preview showing by **Konami, Inc.** of its hot new game called *Teenage Mutant Ninja Turtles*, which has been the talk of the trade over these past weeks. The new piece was displayed in the Konami suite on October 12 and 13, so that distributors could experience "turtle power" first-hand, and they turned out in full force. Konami made certain that there was plenty of food and beverages served, and each distributor received

the official *Teenage Mutant Ninja Turtles* T-shirts along with turtle candies. The response was most enthusiastic. As stated by **Stephen Kaufman**, Konami's Coin-Op vice president, "This is the spark that the con-op industry needs. Because of the excitement it has generated within the industry, *Teenage Mutant Ninja Turtles* is a great game, not only for Konami, but for the amusement industry as a whole."



Tryin' out the new piece is (l to r) Jack Silverst of J&J Distributors with an assist from Konami sales rep Mike Kubin.



Makin' with some shop talk are (l to r) Birmingham Vending's Jerry Spiegelman, Konami's national director of sales & marketing Frank Pellegrini, and Birmingham Vending's Al and Steven Toronto.



Some heated play action at *Teenage Mutant Ninja Turtles* between Paul Russell of Active Amusement and Konami's Frank Pellegrini.



Our host Stephen Kaufman and his lovely wife Sheila appear to be in deep conversation at the buffet table with Active Amusement's Dave Gilfor.



Here you see a full shot of *Teenage Mutant Ninja Turtles* surrounded by Konami's Frank Pellegrini and Steve Kaufman—and don't they look proud!

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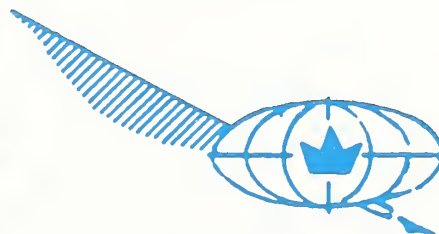
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